



MADEMOISELLE'S

Autumn 1948

LIVING

The magazine for smart young homemakers

Autumn 1948

50 cents



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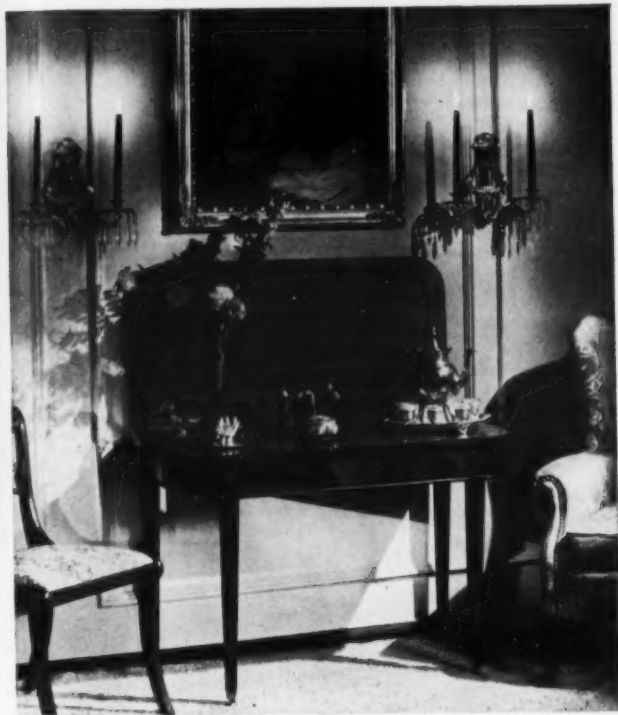
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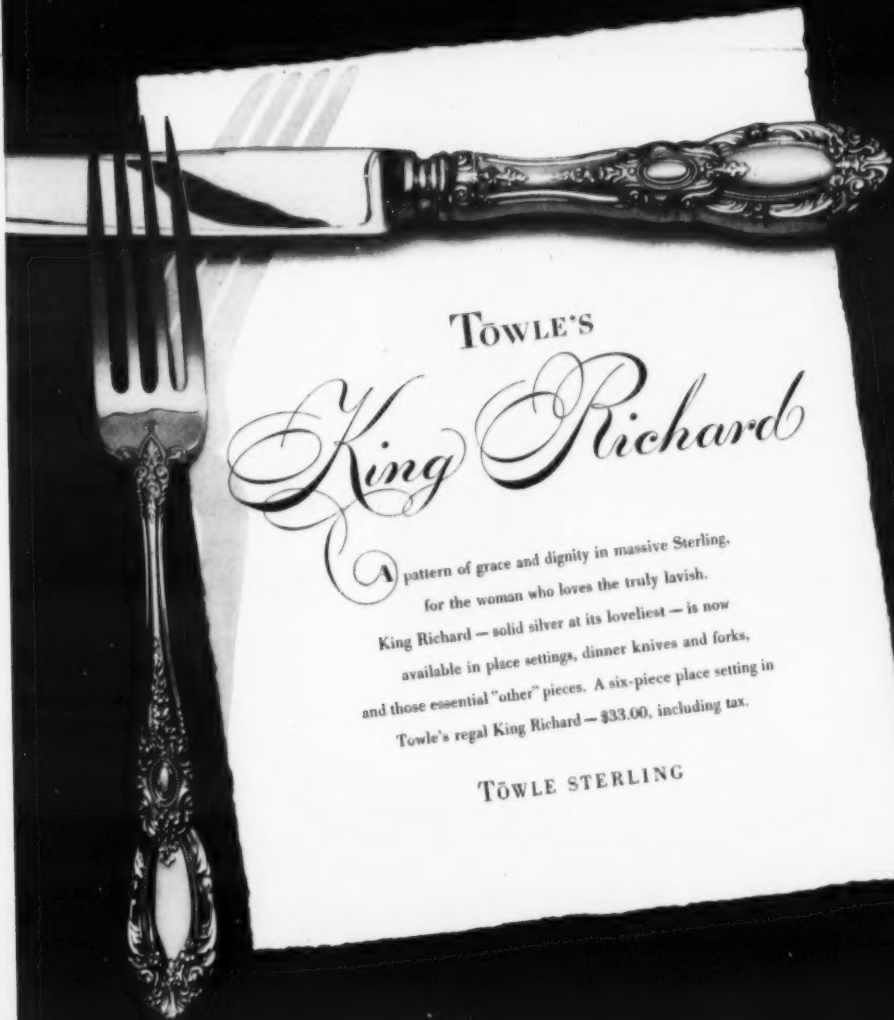
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TOWLE STERLING



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The magazine for smart young homemakers

LIVING

MADemoiselle's

Autumn 1948

SPEAKING OF

LIVING



Executive Ed EH and Design Consultant Theodor Muller at AID California conference



First trip by air looms before Editorial Asst GH, who shudders at thought of flying



Ex-staffer Pat Campbell wears MLL's cover dress (April '48) at her wedding in New York



Christmas is celebrated in July at LIVING, as Copy Ed BA takes gifts to be photographed



Homemaking Ed MS visits a showroom kitchen, researching for kitchen and food stories

Speaking of LIVING, we aren't. Well, hardly. Last night we had to move bag and baggage out of our apartment—the painters winning Round One in the battle known as The Editor Unbuilds Her Dream Flat. When we say bag and baggage, however, that's not strict truth. Among the missing is our lingerie, currently untouchable in a bureau, its face turned to the wall and stacked behind an alpine mount of other furniture....Aside from the daily struggle, some of us have tucked considerable travel mileage under our belts....Exec Ed EH to California, combining a vacation with business, but we call it a busman's holiday, coinciding as it did with the American Inst. of Decorators' annual conference....ourselves on a flying four days' visit to the Golden State, and we're still figuring how that trek can come under the heading of business....Mng. Ed MH and Photog. Pete Martin, on tour for pre-fab houses (see pp. 100-113), had an all-but-fatal taxicab accident in Chicago. Before MH had ascertained whether she was among the dead or living, Pete was shouting: "Where're my prints? How's my camera? Is it hurt?" MH closes the incident with "What price art?"...Edit. Asst. GH (see left), a confirmed ground-gripper, had sworn an oath that not until she was eighty would she ever set foot in a plane. But she had to revoke that resolution because of a day-before-deadline trip to Baltimore to interview Tom White for We Are Bachelors (pp. 78-81). Convinced that her first flight would end in a crash, she worked late at the office the night before, writing last notes to all the staff members. P.S.: The plane didn't crash, but ever since staffers have been finding little farewell notes in their desks....Decorating Ed JM (M-a-y-a-b-b) is collecting pseudonyms (second only in infinite variety to the misspelling of MADEMOISELLE)—Mayabee, Mabb, Mayass, Mayhab, Mubb and Mayaa. One person wouldn't even venture a guess—simply addressed the envelope "James, LIVING Magazine."...Special tribute to Asst. Promotion Dir. BBS: Her alma mater, Limestone College in South Carolina, awarded her the Kalosophia Honor Society key....Art Ed HR is poised to pass out cigars (perhaps cigarettes for the ladies?), as he's about to become a poppa for the second time....Note for New York (and environs) calendars: Oct. 4-9, "Home Fashions Week," sponsored by The Home Fashions League. They, with members of our staff, have been busily working to turn Fifth Avenue windows into a fashion parade of decorating ideas....Confidential memo to readers: Many of you have discovered how to make us work for you, but others have yet to learn that we have a whole Readers' Dept. avidly waiting to serve you. Have you a decorating problem? Is building your dilemma? Do you want to know where to buy what? And how much? Do you save shopping time by ordering directly through Your Money's Worth? (Pp. 28-52—and we dearly love, when you do, your mentioning Mile's LIVING's name.) Longing for some new food ideas? (Beauty and the Feast, pp. 132-133, is brimming over with suggestions.) Need tips on homemaking? On how to do? (Try our tested File Box, p. 8.) Love Haus but hate being a frau? (Be a Pretty Housewife, p. 142, is for you.) Want to know more about our authors, artists and photogs? (Pp. 159, 170 tell who is behind the type-writer, brush or camera.) Worried about ordering from stores when addresses aren't given? Unless otherwise specified, all you need is: Store name, New York, N. Y. Simple, isn't it?...Reverberations from SUMMER LIVING: When one of our correspondents went to cash the check received for "Research done on The Perfect Figure of a Man," the entire phrase appeared on the face of the check. This caused a flurry of titters among the girls in the store where the check was being cashed, and the envious comment: "My! What an interesting job you must have!"...Speaking of the last issue, brings up this one—which celebrates our first birthday—and then the next—LIVING's WINTER number, promising almost to burst from its covers, so full will it be with Christmas goodies: from presents to parties. In the meantime, happy harvest moon to you. —BTB

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which
ever
way you sleep
you'll
sleep
on and on
on

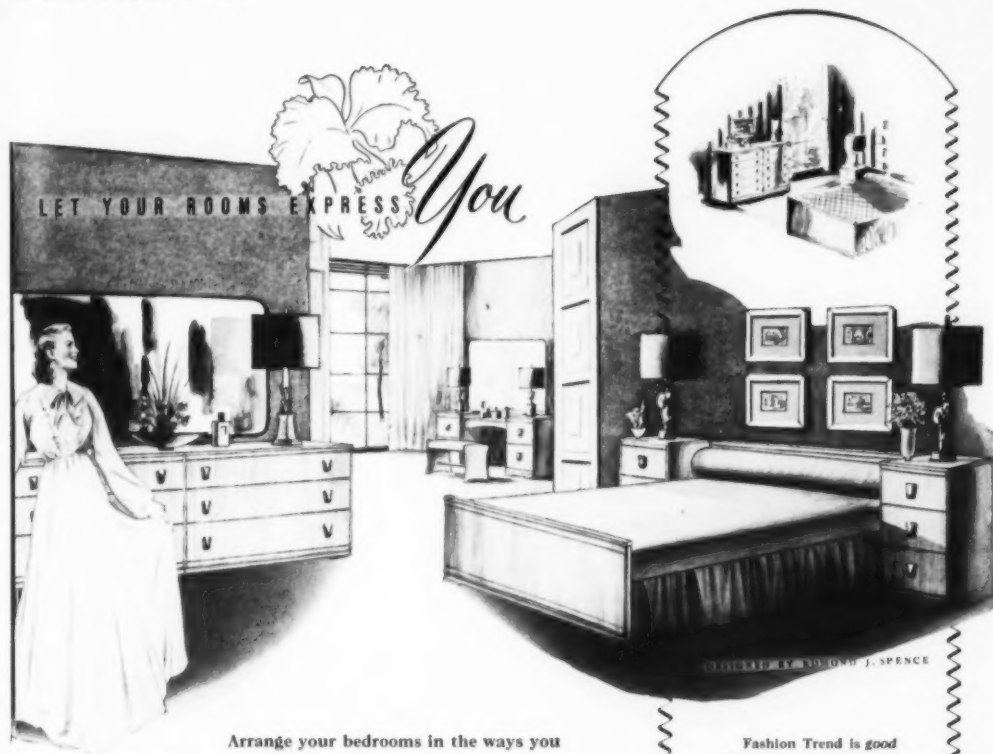


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"Lulled to be Hailbommed"





Arrange your bedrooms in the ways you love. With Fashion Trend, you'll find it easy and deeply satisfying to *express yourself . . .* to put into your bedrooms all the new and cleverly different arrangements which make them *personally yours*. Fashion Trend is designed so that you may place it in lovely, almost endless combinations, to reflect genteel beauty and your own priceless good taste. It is designed distinctively for people who desire lovable and livable homes, and priced sensibly for young couples with moderate incomes.

Fashion Trend is good furniture, built sturdily and finished for lasting beauty. Drawers are treated to seal out moisture and prevent swelling, and center-guided for smooth operation. The polished plate glass mirrors are big and clear. Drawers are sensibly dust-proofed. The luxurious finish is six-coat, force dried, with stain-resistant topcoat baked on.

Fashion Trend

BY JOHNSON-CARPER

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ROANOKE, VIRGINIA

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had a full set of*

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we'll start with two place settings...

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Closets



Spare the rod

Youngsters can be taught to put their own clothes away in the closet, if the clothes rod isn't a mile high and out of reach. The Junior Clothes Rod has steel supports that hook over a regular rod, thus bringing the whole problem of clothes-hanging down to Junior's own level—about three feet from the floor. \$1. Children Utilities, 18018 Griggs Avenue, Detroit 21, Michigan. \$1.25 postpaid.

Draperies



Brighter outlook

Mrs. Anne M. Genge, of Wilmington, Delaware, writes to tell us how she and her husband got around the problem of getting a lot of draperies for a little money. She says they bought three double-sized sheets, cut them down the middle, sewed up the hems, put the sheets and some dye in the washtubs—and ended up with draperies for three windows. Cost: around \$7.

[Continued on page 165]



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thanks to the SINGER SEWING CENTER!"**

SMART CLOTHES—small cost—you can have both when you learn to sew at your SINGER SEWING CENTER! You don't need a special knack with a needle. In 8 dear-as-crystal lessons, SINGER experts will teach you the art of making a whole dress, step by step.

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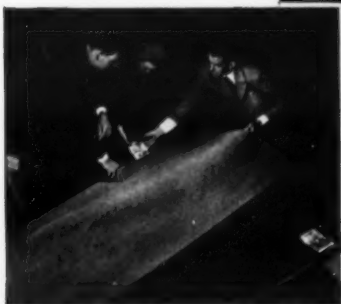


We made a *home* in Daddy's basement with new rugs and \$141. ... thanks to Alexander Smith

Mrs. Stanley Kroeger (née Jean Griffith) of Cranford, New Jersey, tells how you can make a home anywhere . . . with the help of Clara Dudley, your color-scheme consultant at Alexander Smith

It looked like a park bench for Stan and me, with plans all made for a June 5th wedding . . . but no place to live. We hunted and hunted and *hunted*. But we wouldn't have had a roof over our heads if Mother and Dad hadn't offered us their basement.

Mother and Dad's basement was tight and dry. Stan and I accepted it gratefully. But we wondered how we could ever make it look like *home*. The room where we'd eat, and sleep, and live, and entertain, had naked pipes, a pillar in the middle, and a cold, bare, cement floor. It looked grim and hopeless to a novice like me. Obviously, a rug was the first step in making that basement livable. So I lured Stan to Newark, and Bamberger's Rug Dept.



Bam's had our rug—an Alexander Smith twist-weave in soft beige. Our salesman suggested two Floor-Plan Rugs (broadloom, ready-made in room sizes), one 7'6" x 9', one 6' x 9', to straddle the pillar. We paid \$28 down and \$8.40 a month for 10 months, on one of Bam's many credit plans. He said Clara Dudley would work out a color scheme just for us, so I sent in her Workshop Questionnaire.



This is Clara Dudley, with samples of my rug and the gay fabrics she suggested just for us, to brighten our underground home. She sent me a kit, with paint and fabric samples. Then Stan and I buckled down.



Stan built a table around the pillar that holds up the house. He framed some pretty fruit prints we'd bought. After 36 months in the Pacific Theater, Stan was glad enough to putter around the basement, fixing up.



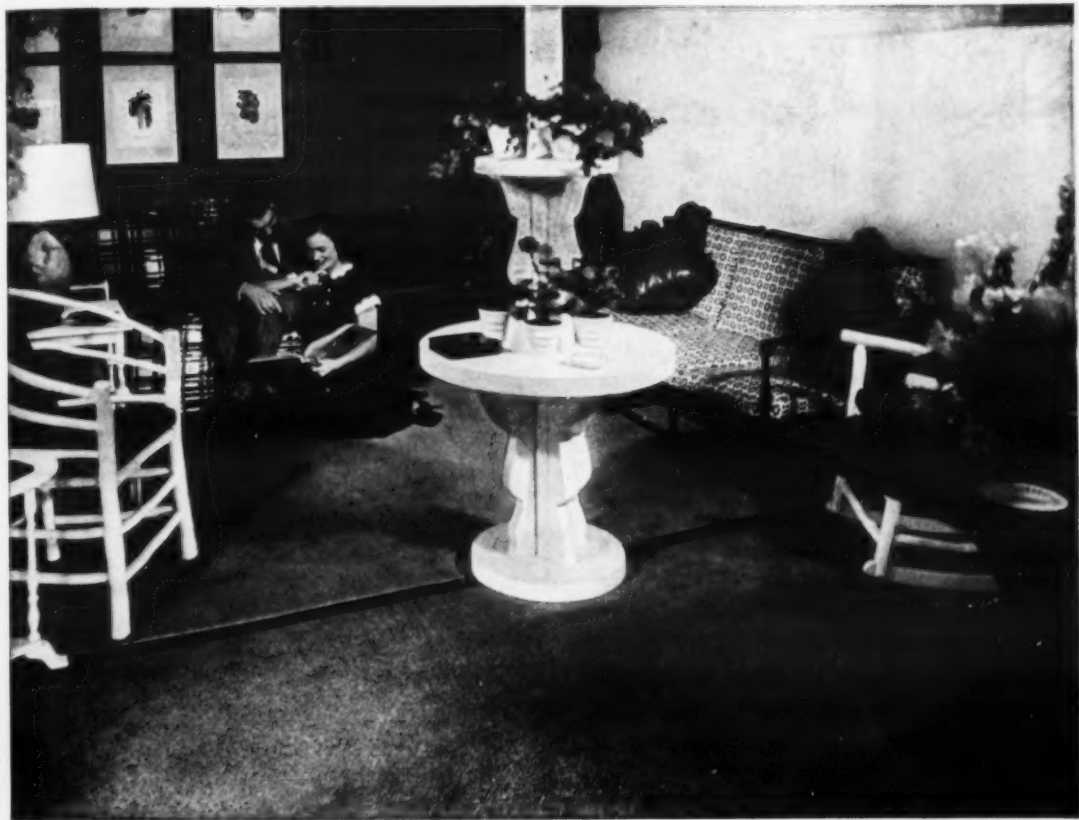
Stan painted, I sewed. Stan is a full-time salesman daytimes, and Rutgers student, nights. I work too. So we did our doing-over week-ends. It was fun. We felt like pioneers.



When we saw our rugs on the floor we knew we would love our basement. They took the chill right out of the cold cement, and the clatter, too. And they won't show footmarks!

PAINT FOR WALLS, FLOOR, FURNITURE PLAIN, PRINT, AND	\$ 27.00
FLUID FABRICS	68.00
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TWO FLOOR-PLAN RUGS (LOBBY PAYMENT \$25)	\$140.00
TWO RUG CUSHIONS	107.00
	20.00

We spent much less than we'd put by for decorating. And our Alexander Smith Floor-Plan Rugs will fit our permanent home, when we get one. They're our first and best investment.



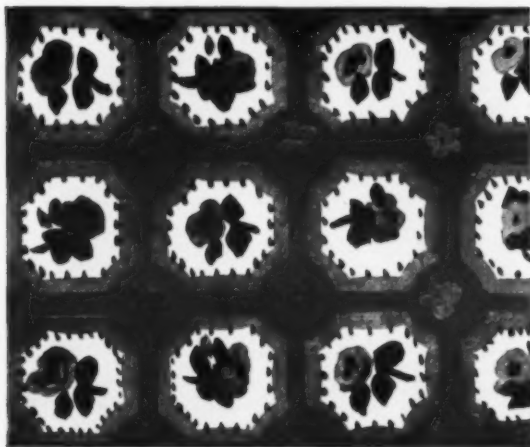
This is how our first home looked when we got back from our wedding trip. We could never have made it so livable without Clara Dudley. And we love our rugs—their color, their texture, their *feel* underfoot. We made a *home* in a basement. With four walls, good rugs, and Clara Dudley's help, you can make a home . . . anywhere!

Let Clara Dudley help you with *your* color scheme. Go to your favorite rug department. Buy your Alexander Smith rug. Ask for Clara Dudley's Workshop Questionnaire. Or for Clara Dudley's free color-idea book, "Colorama" write Alexander Smith & Sons Carpet Co., Department ML-3, 235 - 5th Avenue, New York 16, N. Y.

Alexander Smith

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"COQUETTE," miniature buds spaced with pert charm on Everglaze Chintz. Red, gray, white, brown, green and black grounds. 35" wide . . . about \$1.50 per yard.



COQUETTE



"VALENTINE," gay roses framed by lacy leaves. Soft color blending on Everglaze Chintz.

Apricot, white, turquoise, black, green and gray grounds. 35" wide . . . about \$1.50 per yard.

Combine these prints with the harmonizing plain shades in Everglaze Chintz by Everfast. 35" wide . . . about \$1.50 per yard.



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VALENTINE



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A piece off your mind



DEAR READERS: Delighted is what we are—delighted to find you so vehement in your opinions, delighted to find one letter hating us and the next letter loving us. You're young and we're young and you stimulate us to the *nth* degree with your raging differences of opinion. Please keep it up. Keep telling us what you like or dislike, what you need that we don't offer, what we offer that you don't need. With this great quantity of letters pouring in from all over the world, we'll probably turn out to be a staff of philatelists, or at least experts on LIVING conditions everywhere. Here are some samples of the letters:

Modern art

Dear Editor:
Fingering through your fine spring issue of LIVING, I came upon the very excellent, straightforward, conservative painting by William Harnett, who in his time was honestly rated for what he was and is for all time, a realistic painter with no stigma attached.

But, true to the confused times, your magazine, to be smart, has found that it is surrealistic. Any one who knows the very minimum about art knows the fallacy of this one. Why not be really smart and call a spade a spade, for sheer relief from the boredom of the modern art world? . . . Flawless painting is no prerogative of the moderns. As for unrelated objects, that is not a true statement. It is as natural as day for a man to have on his desk the objects painted, and in this very juxtaposition. . . .

Lillian B. Thieme
Rockport, Massachusetts

EDITOR'S NOTE: It is gratifying to hear from the wife of the well-known painter, Anthony Thieme. Although our comments do not agree, we appreciated hearing your opinion. We realize that Harnett is a realistic painter, but we do think that part of the reason for his present vogue with young people is that he has a modern spirit.

Obstructing progress

Dear Editor:
Please, when is the next issue of MADEMOISELLE'S LIVING coming out? . . . We are planning our home, furniture and baby, and you are obstructing progress—we have our own ideas yes, but you have all the finishing touches. You know, it's like owning a violin but needing lessons. . . .

Jane Dunton
Berkeley, California

EDITOR'S NOTE: Anything for progress—here's another issue.

Articles that please

Dear Editor:
I was so pleased with Anne Fogarty's at-home clothes [Spring 1948—Ed.]. . . . It was so flattering to read of the sanction of a professional designer on "my" ideas of clothes for the home and husband, as perfectly exemplified by a de luxe faille housecoat. . . .

Margaret Ann Smith
East Providence, Rhode Island

My dear Editor:
"Women keep a nervous eye on pennies." Thus begins the third paragraph of your interesting article, *Men Give the Best Parties* [Spring 1948—Ed.], and in that

brief sentence it appears to me that the unknown author of the excellent article was a woman, possibly yourself.

It was a good article, and my wife's reaction after reading it was that if I gave the party it would relieve her of the chores. For better or worse it would certainly be easier on her. . . . Again thanks, but please don't publish an article entitled, *Men Like to Buy Furniture*, for my wife may get more ideas, and that I couldn't take.

Jack Johannes
Dallas, Texas

Ads add

Dear Editors:
Thank you for a beautiful, beautiful magazine. We especially like the way you handled the ads. . . .
Beryl Arensberg
Washington, D.C.

Confused hypothesis

Dear Editors:
Just discovered your new magazine and enjoy it immensely, but please tell us—which way is up? In reference to your reproduction of Charles Howard's modern painting, *The First Hypothesis* [Spring 1948—Ed.], you leave us somewhat confused. The color reproduction interested us as we are art students, but the small black-and-white cut of the same painting next to the artist is reversed.

We would appreciate your enlightening us on this subject, although the painting is satisfactory and pleasing from all angles.

Peter Robane
Ted Steward
New York, New York

EDITOR'S NOTE: We blushing agree. Mr. Howard's painting, as does all good composition, pleases

from any angle, but the cut next to the artist's picture is upside down.

Bedmaking debate

EDITOR'S NOTE: There was some question raised as to whether Mrs. S. (in the first issue, Autumn 1947), actually could change her beds in less than twenty-five minutes, so we threw out a challenge to our readers to find out how long it takes them to do their beds. The answers were evenly balanced; here are two of them:

Dear Editor:
In answer to your challenge on how long it takes to make four beds, I'm afraid I must side with the "more than twenty-five minutes to make four beds" group. I was an R.N. before I was converted to domesticity, and even in the good old days we were allotted seven and a half minutes a bed. Now that I'm working on a more liberal time schedule, all I can say is, "give me five minutes more."
Eleanor Meltzer
Philadelphia, Pennsylvania

Dear Editor:
... I want to get my two cents' worth in on the subject of changing beds. While Valerie S. may never get her time down to ten minutes for four beds, she can undoubtedly improve her methods, cutting down on steps and time. I know, because I have done it and it is not magic, just a matter of analyzing your present method and then eliminating, combining and re-arranging the steps until you have a streamlined answer. . . .

After considerable thought and experimentation, I was able to cut both time and steps from my old record of fifteen minutes for changing [Continued on page 14]

A piece off your mind

[Continued from page 13]

twin beds, and I can now do the job in eight minutes. This is timed from the moment I approach the bed with the clean sheets to the moment when I give the last tug to the spread and gather up the dirty sheets. . . .

Clarissa H. Beerbower
Baltimore, Maryland

Never a house?

Dear Reader Editor:

... My only criticism of the issue [Spring 1948—Ed.] was the style of the magazine, which seemed perpetually gay, coy and rather as if most of the staff were running around with highballs in their hands [My!—Ed.]. One can have humor and lightness of touch without being cute. And one can be realistic without being depressing. Handsome, adorable people, forever spouting whimsical dialogue can become monotonously irritating. I have been overwhelmed by your charming ladies who have cleverly decorated their barns, stables and garages (never a house) and who live such exciting lives with husband, baby and a promising career. . . .

What can you do for those of us, your readers, with high ideals and low bank accounts? . . . Ninety dollars a month is no joke. It's not grim, since we are fortunate enough to have saved some during the war and since we feel that an education is the best investment that we could make of our time and energy today. But it is certainly not a gay life, nor one conducive to a giggling flippancy.

The people we know came to school here because they had ideals, but now money is always in the foreground. It must be delicately juggled with one's standard of living. And to say that well-bred people do not talk about such things as this, and to look away

and to give all milk and honey is not very satisfying to one looking for some substance in LIVING, as your magazine titles itself.

Priscilla Shames
Cambridge, Massachusetts

EDITOR'S NOTE: Since the first issue we have done stories on seventeen houses and seven apartments. Not all barns, Mrs. Shames.

Dear Editor:

... This fan letter was started to tell you not to cut out the cute stuff, as one of the letters to the editor suggested. Being mature doesn't necessarily go hand in hand with the song, *I'll Never Smile Again*. We liked *I Couldn't Live Without You Darling*, *But—* and *Two in a Bed* as much as, if not more than, the more sober articles. . . .

Anne and Hal Winner
Monterey, California

Birds of a feather

Dear Editors:

... Yes, I'm a member of the clan, too—'42-'45! Will you ever forget! Not the wedding we dreamed about, but a wedding; not a town we hoped to live in, but, at first, a U.S.A. address; not the home we planned, but four walls that were ours for the moment; not the color scheme or fabrics we envisioned, but the best the dime store offered; no sturdy furniture, but orange crates as dressing-tables, et cetera, and we added it up and called it home for a month or so. Then—not being together at all, but just a pirate whose buried treasure was the mail from overseas. But always—dreams, dreams, dreams!

Well, we've answered many of ours, too. Still a bit on the make-shift side, still not all we hope for, but a start. We almost cringe when we tell people that we rent this

house, for the shriek that follows "RENT IT!" almost sends us flying. (We know our good fortune, though. Most of our Thanksgiving prayers were for our landlord!) It's a three-bedroom Cape Cod Cottage in our nicest suburban section. . . .

Mrs. Eugene Fisher
N. Muskegon, Michigan

To the Editors of LIVING:

You have brought a fresh young touch to the field of home magazines, but you have left too many problems unanswered. Thank you for your article on budgeting, on how to give a \$20 party, on planning housework—but we still feel neglected and we still haven't found any real help.

Let me tell you what young couples who married during this inflationary period and housing shortage are really facing. Your magazine is very pretty but we are not in it. . . . Here is one couple typical of our group:

Bob and Sue live in a shabby, rundown ex-mansion which has been turned over to approximately fifteen veterans and their wives. Each apartment has one room, slightly smaller than the average magazine-picture kitchen; an unfurnished kitchen and a bathroom. The apartments have not been painted in too many years to count, the screens are warped and torn, the building crawls with roaches in spite of the efforts of fifteen hard-working GI wives. Every couple, with the exception of Bob and Sue, has one or more children.

Bob and Sue married following Bob's discharge, then Bob went back to school for his engineering degree. Sue is a graduate nurse. Now Bob has his first job.

They have invested in a second-hand stove, a second-hand refrigerator, a new bed and two chests of drawers. They have painted the

entire apartment and re-finished the floors, and Sue has made draperies and covered two wooden kegs to use as chairs. In spite of Sue's good taste, the finished product would never make the pages of *MADEMOISELLE's LIVING*. . . .

Helene Moore
Port Arthur, Texas

Look what our first cover started!

Dear Art Director:

You will no doubt recall our new Marcel Breuer home and that you asked permission to use photographs of it in *MADEMOISELLE and LIVING*.

Since your recognition of this modern design, these magazines have also featured our home: *House and Garden*, *Harper's Bazaar*, *Architectural Review*, *The Architectural Review* (London) and *Nuestra Arquitectura* (Buenos Aires).

McCall's and *French Architecture* (Paris) have now asked for permission to use data and photos.

Gilbert Tompkins
New York, New York

The bangs have it

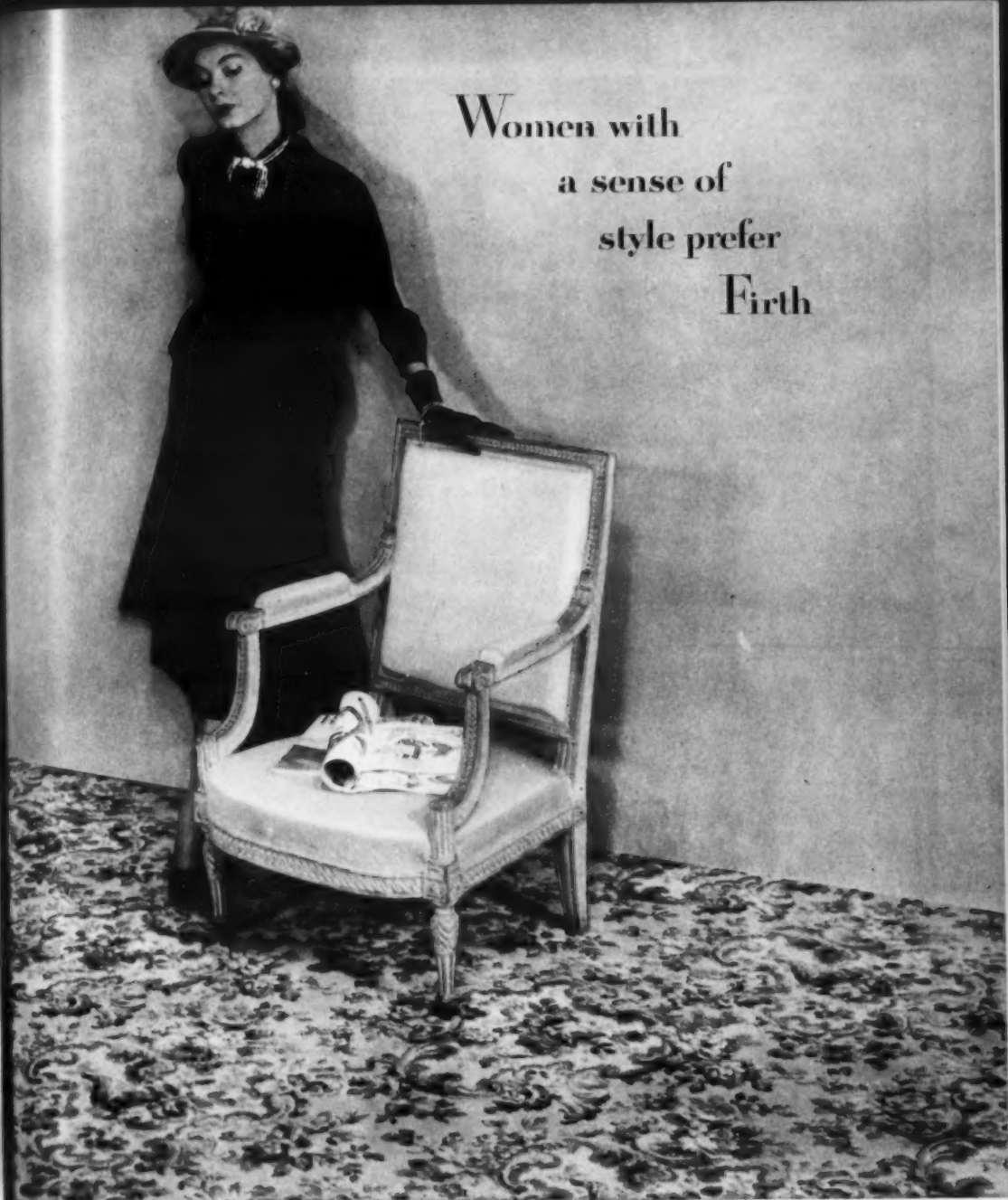
EDITOR'S NOTE: Here is just one of many letters we have received disagreeing with Mrs. Perrone who said (Summer 1948—Ed.) that bangs are not for the housewife:

Dear Editors:

... I try to look "chic" and "bright-eyed" though I have never thought of it in exactly those words. . . . I wear bangs, having cut my housewife's mop many months ago. Bangs take less time, trouble and setting than any other hairdress I have ever had, and look better, too.

Mrs. James H. Brown
Los Angeles, Calif.

Women with
a sense of
style prefer
Firth



DESIGNED BY PATRICIA

DESIGNED BY NEW YORK

TRIANON . . . 18th Century favorite among Firth broadlooms . . . a design composed of nosegays of flowers against a baroque background of scrolls and shells. Closely woven in Firth's famous Mansion House quality. Also available in Savonnerie blue and du Barry rose backgrounds in addition to the French beige shown.

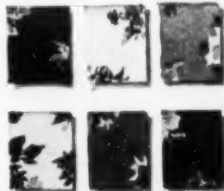
Rugs **FIRTH** *Carpets* 295 Fifth Avenue, New York 16, N. Y.



Harmoniously yours

IN PLANNED PATTERNS AND COLORS

A room so inviting, so different, so very much admired — it's yours the *Puritan* way. Now you can pick your favorite colors, blend them with florals and stripes to your heart's content — and know your decorating scheme will have a happy ending. The secret is in the can't-go-wrong harmony of patterns and colors, in the style leadership of *Puritan* guaranteed fabrics. For one room or every room, you'll want to see your local store's fresh selection of *Puritan* fabric groups for Fall.



THE LYNWOOD GROUP (illustrated): chrysanthemum bouquets, smaller 'mum' stripe, companion solids . . . in a rich-textured, preshrunk fabric, 48" wide...seven background colors.

WRITE FOR FREE BOOKLET, "How to Make a Slipcover," and for name of *Puritan* dealer nearest you, to Dept. MV, F. A. Foster & Co., Inc., 240 Madison Avenue, New York 16, N. Y.

*® F. A. FOSTER & CO., INC. BOSTON • NEW YORK • CHICAGO

By Marianne Tuteur

Fashions for flowerpots

A flowerpot is a pretty prosaic object. Whether it houses a tulip or a gardenia, whether it is stationed in your bedroom, kitchen or sitting-room, it's always the same brick-red container, unless the florist has tried to give it airs with tinsel and ribbon, in which case it's not merely prosaic—it's poisonous. A flowerpot can, however, be dressed up to meet the occasion and please the eye: for example, in white eyelet for a bedroom, in sheet music for a sitting-room, or in gingham for a kitchen. Simply use our pattern and your own ingenuity, and your flowerpots will have individual charm.



For a modern room—black oilcloth splattered with designs of different colors. Paste on with rubber cement

How to make a flowerpot slip cover

From sturdy brown paper, cut a triangular pattern large enough to wrap around your flowerpot. Fasten to board or table with thumbtacks or tape. Lay the empty flowerpot on its side and roll it across the paper. The resulting impressions on the paper should give you two semi-circular lines. Cut along these lines to obtain your pattern (see sketch), and wrap

pattern around your flowerpot to check for size. Cut off excess



paper, leaving one inch for fastening overlap. Lay this brown paper pattern on buckram and cut to size. Use the same pattern for jacket material and lining, leaving an extra half-inch all around for turnover. Fold material over buckram and paste it to buckram. Fold lining under and sew to material. Wrap cuffing around pot and fasten with snappers or hooks.

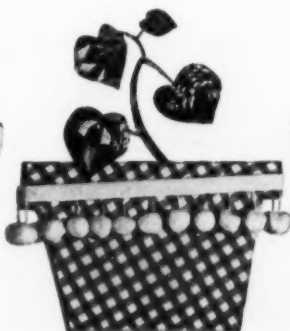
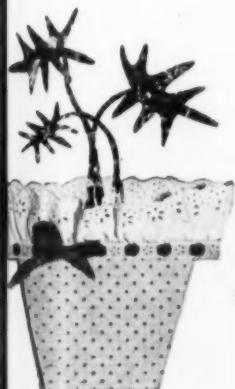
You can make them in a trice

Never too feminine—dress up a bedroom flowerpot in white eyelet embroidery. Ruffle at top, ribbon-tied

Fun for a kitchen, nursery, any Provincial room—a gay checked-gingham jacket with white cotton-ball fringe

For that song in your heart—paste a music sheet on buckram and cover your flowerpot. Coat with shellac

The flower with the fringe on the pot—sew two-inch-wide layers of black silk fringe on black crepe





No helping hand needed with Cameo Shir-Back* Curtains

Imagine dramatizing your windows in true decorator fashion without anyone's assistance or any knowledge of draping curtains. Simply pull the miracle shirring tape and...swish!...in less than 30 seconds yards of shimmering pleats frame your window in loveliness at the exact decorator approved height. No tie-backs to lose,

no endless rearranging of pleats. Thanks to the permanently sewn-in shirring tape—exclusive with Shir-Backs—wind or dusting won't disarrange this lovely curtain. Cameo Shir-Backs are sure to win the admiration of your husband and friends. Shir-Backs are sold only at the fine stores listed on the opposite page.

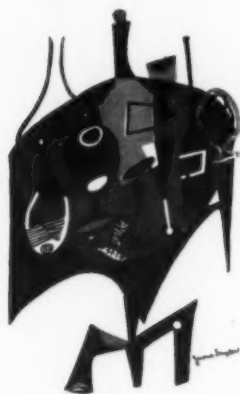
Be sure to see the modern miracle of Shir-Back for yourself. Choose from sheer and frothy washable fabrics including Hathaway Dots, nylon and rayon marquisette. Shir-Backs are sized from dormer to picture window and are priced to fit every budget.



CAMEO SHIR-BACK* CURTAINS inc.

DEPT. L, 258 FIFTH AVENUE • NEW YORK 16, N. Y.

* and patented



Fix plain foods fancy... with wine

Everyday meals should be the best of all—with the candles lit, the tureen in place, a great stew giving off savory ribbons of steam, and the wine in the deep-toned, fragrant gravy matching the red wine at your Dear Man's right.

The technique couldn't be simpler—just open your bottle of wine ahead of time. Use what you need in your cooking. Then drink the rest, or more of the same, with your meal.

In other words, wield the wine bottle while you're cooking—then plain everyday, ordinary meals will take upon themselves new flavor, new interest, new delight.

Wine lends enchantment to the simplest of foods. In cooking, it means much more than flavoring. Wine comple-

ments and brings out the natural goodness, and, in many cases, it overcomes lack of goodness. Wine cuts the fishy, oily taste of many denizens of the deep. Wine improves no end the flavor of what is now laughingly termed "inexpensive" meats.

When you cook with wine the wine taste itself should disappear—blending with the food to create a new and richer flavor. And, since wine alcohol evaporates in cooking, have no fears, even the small fry can enjoy your wine-made specialties.

And here's our secret. Speak low, if you would preserve that aura of abracadabra around your cookstove. To you, we can say it—there's nothing to wine cookery. Nothing strange, difficult or involved. Simply use wine in place of water in practically any of your favorite stews or your casserole, sauce or gravy recipes. The effect is terrific—the effort practically nil.

It isn't necessary to cook from scratch in order to prepare foods with trills and grace notes. Add wine to your quick-frozen or canned chicken soup or cream of pea soup or cream of asparagus soup, with one part wine and one part cream. Begin to get the idea? Now we'll be specific.

Let's start with soup. Sherry in the soup is not the beginning and end of all wisdom in wine cookery, but it's a good start. Canned cream of mushroom soup with a splotch—about two tablespoons—of dry (non-sweet) sherry added to it is not precisely astounding, but immeasurably improved. However, instead of sherry you might try a dry Madeira wine.

For an onion soup that is French as a chestnut tree in bloom along the Bois de Boulogne, add $\frac{1}{2}$ cup of claret or Burgundy or $\frac{1}{4}$ cup of sherry to Hormel's onion soup, or substitute the wine for an equal quantity of water when making up French Kettle onion soup. The wine should not be allowed to boil. Serve onion soup in individual casseroles or one large casserole, and top with *croûtes* of garlic bread made by rubbing rather thickish slices of crusty French bread with a cut clove of garlic. The *croûtes* taste much better if allowed to brown in the oven, but you can toast them if you prefer.

There are two ways of serving onion soup. One school of thought insists that the bread crusts be placed on the soup, sprinkled thickly with grated cheese and set in a hot oven till the cheese browns slightly—that usually takes approximately seven minutes.

But us, we prefer to bring the [Continued on page 144]

There are so many nights...



as many nights as
days in a lifetime.

You want your
covering for those
nights to be
lovely and lasting,
to be warm as the
day sun, to comfort
you in the darkness,
to make you feel
and look more
beautiful. These are
the things St. Marys
Blankets always give
to you.

Wide and wonderful
length and breadth
of matchless
ribbon-bound wool...
in the white
of fresh snow, the
drowsiest of pastels,
or the fashion colors
you wear best or
love the most.
In colors out of
dreams, choose your
St. Marys in the
weights most
pleasing to you
for
all
the nights
of a
lifetime.

ST. MARYS BLANKETS

ST. MARYS, OHIO



This new world of Beautyrest "luxury comfort" could be yours tonight!

HOW TO MAKE THE NEXT TEN YEARS THE MOST RESTFUL OF YOUR LIFE!

1 Did you ever stop to think that when you buy a new Beautyrest you get at least ten years—that's 3,650 nights—of luxury sleeping comfort?

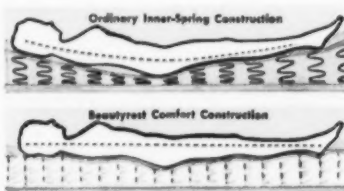
Comfort that relaxes every weary bone in your body...soothes away fatigue...lulls you gently into

deep, refreshing sleep! That's Beautyrest "luxury comfort"—something no other mattress can give you!

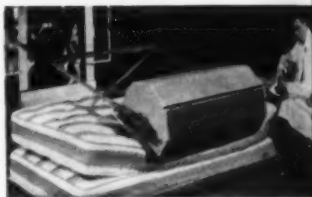
And all that wonderful comfort costs only 1½¢ a night! No wonder the whole world sleeps on a Beautyrest—or wants to!



2. Compare the construction: Left, notice how springs which are wired together in ordinary mattress go down together under pressure—forming a hollow. But, see how Beautyrest's individually pocketed springs act on their own, do NOT sag together!



3. Compare the comfort: Above, see how wired-together springs in ordinary mattress can sag deeply beneath you. But, below, see how Beautyrest's 837 individually pocketed springs "give" only in the right places—offer you firmer, more natural support.



First in quality, too. In rigid "torture" tests constantly being made in United States Testing Co. Inc. laboratories, Beautyrest has taken over half a million more poundings than the next best mattress tested!



Guaranteed 10 years! Beautyrest is guaranteed against structural defects for at least ten years, \$59.50. (About 1½¢ a night.) Suggestion: Put your new Beautyrest on a Beautyrest box spring—the right bedspring for it! See your Simmons dealer today!

Only SIMMONS makes BEAUTYREST*

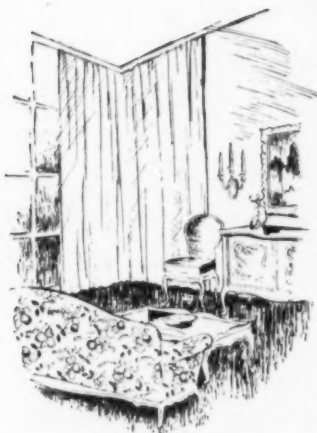
Other famous Simmons quality products: Electronic Blanket, Deep-sleep Mattress, Ace Spring, Babybeauty Crib Mattress, Hide-A-Bed Sofa

beauty begins at home

That's why Mallinson "Styled-for-Living" drapery and upholstery fabrics strike such a happy note with today's young homemakers. They are superbly styled... beautifully colored... and modestly priced! See them tomorrow at your favorite store.

ILLUSTRATED: Pomeroy, a colorful French Provincial print... ideally suited for the contemporary interior.

Write for name of store nearest you carrying Mallinson "Styled-for-Living" Fabrics.



Mallinson

DRAPERY AND UPHOLSTERY FABRICS
A Division of Greoff Fabrics, Inc.

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Booklets you can use

Here is a harvest of new booklets to help you make the seasonal transition from outdoor to indoor living. For your autumn entertaining, we've included booklets about new table settings and new recipes. Here also are booklets that smooth out your household life with helpful hints and tips that need no season to be welcome. When you write, don't forget to mention that you read about them in *LIVING*.



Food and Wine

The American Wine Company (ML-4), 3015 Cass Ave., St. Louis 6, Mo. The vintners of Cook's Imperial Champagne have a booklet you'll enjoy. *Wouldn't You Like to Know More About Champagne?* Well, this booklet tells you. It mentions other Cook wines, but the real emphasis is on champagne. The history is interesting, but we particularly like the twelve champagne recipes. Free.

House of Herbs (ML-4), Salisbury, Conn. *Barbe-Cues*, authored by Charlotte Adams, has lots and lots of yummy-sounding recipes, from salad dressings to hamburgers—all using herb seasoning, of course. Also, you'll find some welcome hints about outdoor cooking. 10c.

United Fruit Co. (ML-4), Pier 3, North River, New York 6, N. Y., has recently put out a booklet of twelve banana recipes, taken from

their series of minute movies starring United Fruit's *Chiquita Banana*. The recipes sound luscious and certainly un-banal. Free.

Julius Wile Sons & Co. (ML-4), 2 Park Ave., New York 16, N. Y., has a booklet of many uses. Not only does it include a chart on vintages of the different wines, but also pointers on serving wines and liqueurs, recipes and little histories of where their many and varied products come from. This is a fund of information, for free.

California Prune & Apricot Growers Assn. (ML-4), San Jose, Calif. The California Dried Fruit Association has developed sixty-one prune, apricot and combination prune and apricot recipes for Sun-sweet California Prunes. They are all in this free booklet and there are lots of appetizing pictures of some of the finished cookery.

Deepfreeze Division (ML-4), Motor Products Corp., North Chicago, Ill. Now that deep-frozen foods are here to stay, there will be many questions popping up about the whys and wherefores of preparing the foods for freezing.



An Invitation to Better Living has all the answers to those and more, from selecting the right quality to wrapping the food, and, of course, information about freezers themselves. 10c.



Table Settings

Onondaga Pottery Co. (ML-4), Syracuse, New York, makers of Syracuse china, offers two free booklets. *Syracuse China* is chock-full of hints on how to care for your fine china as well as interesting descriptions of just what dishes in your set should be used for what. *Syracuse True China* is a beautifully colored booklet, illustrating twenty-eight of the most popular patterns in their lines.

Westmoreland Glass Co. (ML-4), Department M, Grapeville, Pa. For all you who have been wondering just how informal an informal table setting can be, the makers of the famous glassware

and milk glass offer full-page color illustrations of their suggestions in their booklet, *Informal Table Settings*. The illustrated settings range from lazy Susan breakfasts to the holiday dinner. 25c.

The American Thread Co. (ML-4), 260 West Broadway, New York 13, N. Y. For new ideas in the old crafts of knitting, crocheting and weaving tablecloths, get *New Table Designs*. It gives instructions and illustrations for the making of eight different and new cloths. 10c.



Handicrafts

Rit Products Corporation (ML-4), Home Economics Bureau, 1401 West Jackson Blvd., Chicago 7, Ill., has a gay new booklet, *How to Make Costumes*. Planned particularly for use by teachers, it

[Continued on page 27]



ILLUSTRATED: THE PALM SPRINGS GROUP IN BOTTICELLI FINISH. PHOTOGRAPHED AT L. SAMBERGER & CO., NEWARK, N. J.

HANS VAN NEE

DINE INDOORS in a setting of lighthearted beauty—all year 'round! Important decorators are using wrought iron indoors because they find it to be a source of greater decorative effectiveness. Young marrieds have discovered that with wrought iron furniture they buy more beauty for less money. The formal dining group shown above with its 40" x 72" table costs approximately \$480 but others may be had as low as \$110. See Salterini NEVA-RUST® dining and dinette groups for indoor and outdoor use at better stores everywhere or through your decorator.

Salterini NEVA-RUST® FURNITURE

JOHN B. SALTERINI CO. • 510 EAST 72nd ST., NEW YORK 21, N. Y.

Look for the NEVA-RUST® trademark and six-year guarantee on each piece.



*REG. U. S. PAT. OFF.



Ann wanted every new convenience

Ted said...it must have no moving parts to wear or get noisy



THEY BOTH PICKED SERVEL...

Stays Silent Lasts Longer

(no moving parts in its freezing system)



Ann looked at all the new refrigerators. "What I want most," she said, "is lots of room for fresh and frozen foods . . . and plenty of ice cubes." So Ann picked Servel for its food-keeping conveniences.

But Ted insisted, "The freezing system is more important. Let's ask the neighbors how *theirs* have lasted." He found that only Servel *stayed* silent. It gave no noise or trouble even after 18 and 20 years, said many owners. The reason? Only Servel has a different, simpler freezing system with no moving parts at all. No motor or machinery. Just a tiny gas flame takes their place.

So Ann got her wish—and Ted got his. A beautiful new refrigerator with every up-to-the-minute food-keeping feature—operated by the only freezing system that can't wear or get noisy. A famous silent, long-lasting Servel Gas Refrigerator.

CHECK FOR YOURSELF

- ✓ A big frozen food compartment
- ✓ Plenty of ice cubes in trigger-release trays
- ✓ Moist and dry cold for fresh foods
- ✓ Convenient meat storage tray
- ✓ Two dew-action vegetable fresheners
- ✓ Handy egg tray
- ✓ Flexible interior with clear-across shelves

See the new Servels at your Gas Company or neighborhood dealer. (For farm and country homes, Servel runs on Bottled Gas—Tank Gas—Kerosene.) Servel is also maker of Servel Bull-Type Water Heater and Servel All-Year Air Conditioner. Servel, Inc., Evansville 20, Indiana, and in Canada, Servel (Canada), Ltd., 546 King St., W., Toronto 1, Ontario.



STAYS SILENT . . . LASTS LONGER

Servel

The GAS Refrigerator

Booklets you can use

(Continued from page 24)

could be quite a mother's aid to those of you whose youngsters are in the Sunday school, kindergarten or other costumed playlet. Included, of course, is Rit's chart for covering color with color, and the guide to combining colors. Free.

James Lees & Sons Co. (ML-4), Bridgeport, Pa., offers two new knitting books for handy folk: *Columbia Hand-knit Fashions*, Vol. 112, 50c, and *Minerva Fashions in Hand-knits*, Vol. 74, also 50c. You'll find interesting fashions in both for the life smart young homemakers lead in town or in the country.

Kitchens, Laundries and Heating

Monarch Malleable Iron Range Co. (ML-4), Beaver Dam, Wis. *Here Is My Future Kitchen*. Five illustrated kitchen settings using the five new Monarch kitchen ranges are included in this descriptive booklet, with many graphic details about each model. Free.

Rheem (ML-4), 570 Lexington Ave., New York 22, N. Y., has a list of automatic water heaters designed to meet your requirements. In their booklet, *How to Make Your House a Home*, these heaters are all described and illustrated, along with interesting data about Rheem's water softener, home heating and new attic fan equipment. Free.

American Institute of Laundering (ML-4), Joliet, Ill. *Will it Wash? Will it Wear?* is a helpful little booklet, describing the pitfalls and how to avoid them in the frequent washing of fabric. Tells how

to select and care for washables. Free.

Proctor & Gamble (ML-4), Att. James Cokely, Cincinnati 1, Ohio. *Your Home Brought to a Laboratory*. Lots of pictures taken right at the laboratory show how instructions are developed on the P. & G. packages, and how the different products are tested and tried out before being sold. Free.

W. W. Welch Co. (ML-4), Cincinnati 2, Ohio, tells you all about their Air-Flight Circulator, a new type of electric fan, in the *Modern Way to Keep Comfortably Cool*. There are illustrations of these uses for your office, dining-room, bedroom and kitchen, and pictures of different models of circulators. Free.

Furniture

F. A. Whitney Carriage Co. (ML-4), Leominster, Mass. *Let's Plan Your Baby's Nursery* has lots of information about the baby's room, including interesting tips for closet space, washable accessories, play space, and, of course, furniture for the nursery. Gay illustrations and floor plans. 50c.

John Widdicomb Co., Inc. (ML-4), Grand Rapids, Mich. *The Pendulum Swings to French Provincial* is a booklet which shows by illustration and description Widdicomb's beautiful line of French Provincial furniture. There are bedroom groups here as well as individual pieces. Free.

Building and Decoration

Rit Fashion & Home Economics Bureau (ML-4), Rit Products

Corp., 1401 W. Jackson Blvd., Chicago 7, Ill. Thirty-four window treatment ideas, ranging from things you can do with fringe to making curtains from feed-sacking, in *Windows Make the Room*. The Rit color recipes and charts are here, too. 10c.

Libby-Owens-Ford Glass Co. (ML-4), Toledo 3, Ohio. *Mirrors Styled by Dorothy Draper* shows many ingenious ways of using mirrors in every room of your house. Each suggestion is sketched or photographed and there are pages of do's and don'ts, tricks for everyday mirrors, and some imaginative before-and-after rooms. 25c.

R. D. Werner Co., Inc. (ML-4), 295 Fifth Ave., New York 16, N. Y. *Trim Ideas* is a handy booklet which tells of the many uses Chromtrim metal moldings can have in your home. Included are trimming projects for the kitchen, bathroom and attic, as well as gadget ideas like shoe racks and book ends. 10c.



Miscellaneous

Rhapsody Diamond Rings (ML-4), 906 Chestnut Street, Philadelphia 7, Pa., offers a practical help to those hectic days before the wedding. Their Check-list for the Busy Bride has places for you to jot down notes about your going-away

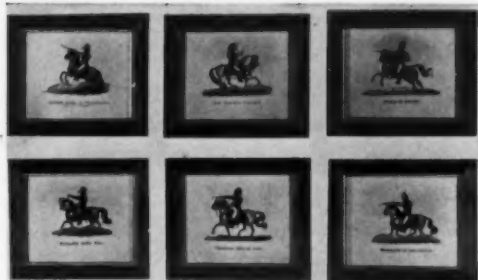
clothes as well as your flower arrangements, color schemes and wedding cake, and illustrations of Rhapsody diamond engagement and wedding rings to choose your own from. Free.

Eaton Paper Corp. (ML-4), Pittsfield, Mass. *It's Fun to Write Letters* is a delightful revision of the famous Eaton letter-writing booklet. Fun to read, this booklet will help you make your own letters sparkle. And, of course, it also includes all the valuable etiquette hints on social and business correspondence. 10c.

Cartier, Inc. (ML-4), Fifth Ave. and 52 St., New York 17, N. Y. Cartier's Centennial booklet, free on request, traces the history of this famous firm. Whether you're in the market for precious stones or not, you'll enjoy this elegant viewing of history through the eyes of jewelers who have catered to a century of famous persons.

Alfred H. Glasser (ML-4), 421 Madison Ave., New York 17, N. Y. *The Wedding Anniversary List* is a booklet planned to make it easy for you to choose the most appropriate gift for each anniversary. It is a handy check-list of ideas with memo pages to jog your recollection of people and dates. Send 3c to cover cost of mailing.

Mark Cross Co. (ML-4), 707 Fifth Ave., New York 22, N. Y., offers a free booklet which in itself reflects the fine standards of craftsmanship of the firm. *That the Leather You Love Will Last* tells you how to take care of luggage, handbags, gloves and other fine articles of leather.



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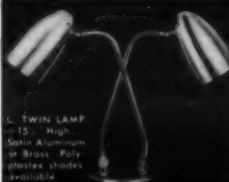
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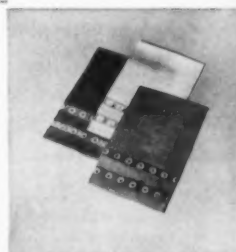


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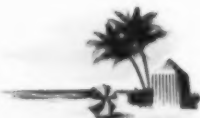
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More Money's Worth, next page



Better Wetter

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More Money's Worth, next page



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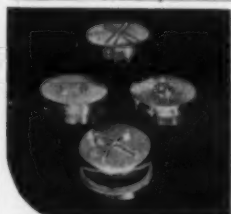


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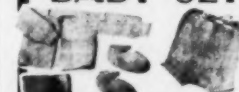
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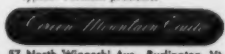
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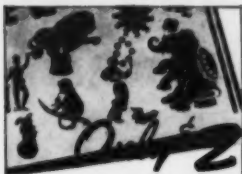
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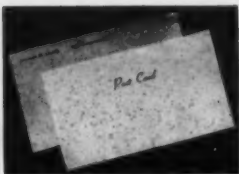
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The Paul Revere Shop
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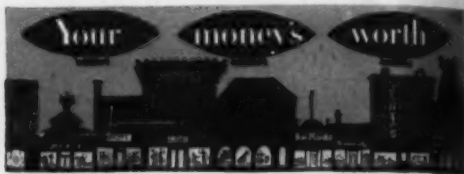
### THE TEA CART DE LUXE

A versatile charming host for the home and garden. Invaluable step-saver for tea, cocktails, buffet suppers. Perfect too, in the nursery and sick-room. Sturdily built of selected hard wood, smoothly sanded, ready to stain. You'll assemble it in five minutes and enjoy it a lifetime. Styled for traditional or modern interiors. Size 18" x 28" x 31". Also available finished in choice of Chinese Red, Green, Canary Yellow or Black Lacquer Maple, Mahogany or Natural or \$4.75 additional.

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**PLEASANT HILLS INDUSTRIES**

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### Spicy birds

Salt and pepper shakers of a sensible metal alloy that won't tarnish. Highly polished rooster and hen, about 3½" high, screw bases, only \$1.98 postpaid. Write to Janet Conolly (ML-4), 475 Fifth Avenue, New York 17.



### Right-hand man

A new material, Palastic, almost unbreakable, is used for this ash tray. The comic butler in a bright-red coat holds a glass tray. It's \$3.50 postpaid, from M. C. Flynn (ML-4), 43 East 59 Street, New York 22.



### Alarums on excursions

Tiny alarm clock, 3" high, bronze finish and a radium dial. The base folds up for traveling. Guaranteed for a year. \$22.75, federal tax and postage included. Tourneau (ML-4), 431 Madison Avenue, New York 22.

## Luscious Sweets of Yesteryear

### Packed in authentic old New England Containers

There's pure delight in these glorious assortments of tempting old-time candies... Buffy Mint Kisses, tawny Jackson Balls, colorful Candy Sticks and Sour Balls, crystal-clear rock candies, spicy Cinnamon Imperials, luscious novelties and all the rest... made from treasured recipes of long ago.

Order for yourself or as wonderful gifts. Packed in traditional old New England containers you can use later in many ways—as plant holders, sewing boxes, cookie jars, or what you will.

Your choice of stout maple Firkins—topped with a tray of creamy mint and maple roundbreads—or real dark brown New England earthenware Bean Pots topped with a layer of realistic candy Pork and Beans. Sent postpaid east of the Mississippi. Elsewhere in U. S. and Canada, add 40¢ Overseas gift shipments a specialty. Allow \$1.00 for delivery anywhere in the world.

- ☐ 8½ inch Firkin with about 5 lbs. sweets. \$4.95
- ☐ 6½ inch Firkin with about 3 lbs. sweets. \$3.45
- ☐ 7 inch Bean Pot with about 3 lbs. sweets. \$3.45

by check or money order direct from

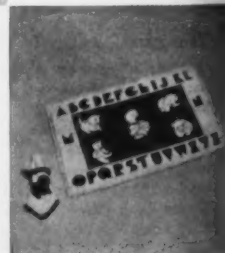
**Wiggins Country Store**  
3 TOWN LANE, NORTHAMPTON, MASS.

Send to



### The young set

A special, handmade set, colorful cotton mat and napkin, with ring to match. Kitten, lion, elephant or bear, \$3.15 postpaid. Southern Highlander's, Inc. (ML-4), 610 Fifth Ave., N. Y. 20.



## Your money's worth



### Drink to me only

Let them make their own and drink right from the shaker. Unbreakable plastic, white or pastel, hand-decorated with red hearts and your child's first name. \$1.50 postpaid, by mail from La Palette (ML-4), 509 Fifth Avenue, New York 17.

### Pocket album

Take along a clever folder to hold twelve 2 1/4" pictures. It flips them over one by one. Real leather case in tangerine, ivory, blue, green or red. \$2 postpaid. Brad Lee Gifts (ML-4), Bedford Street, Waltham 54, Massachusetts.



### Neat match

Gleaming chrome to match your other bathroom accessories, this ash tray slips onto a wall fixture. Easily removed for washing and polishing. \$2.15 postpaid. Charles A. Peters Associates (ML-4), 339 North Avenue, New Rochelle, N. Y.

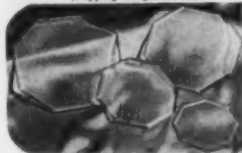
### Nutcracker suite

Sporting a red cap and a funny face, this Norwegian gnome cracks little nuts in his teeth, big ones in the handle. He's carved by hand from hard birch. \$2.75, postpaid, from Susan Ranney (ML-4), 175 East 82 Street, New York 28.



### SEA FOOD SERVERS

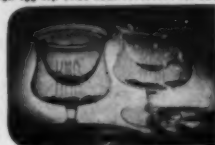
You'll want to give her these crystal sea food cocktail glasses to keep her in the swim! Shrimp, crab meat, etc., stay chilled in the glass liners which fit snugly into the bottom glass filled with crushed ice. Have them monogrammed with her initials. Set of 8 with monogram ..... \$12.75 Set of 12 with monogram ..... 19.75 (Shipping charges collect)



### EYE OPENERS

What could be more cheering with your morning meal and coffee than one of these sparkling jam jars? And to get all your vitamins, an egg in this glass, glass egg cup. All are monogrammed and the jars are complete with glass spoons.

2 1/2" high jam jar ..... \$2.25 4 1/2" high jam jar ..... 2.50 3 1/2" high egg cup \$1.50 each ..... 4 for 5.75



### MONOGRAMMED GLASS TABLE MATS

Unusually attractive glass placques, beveled and personalized with handcut mirror monograms. Splendid for use under hot plates, under vases or as coasters. Decorative and practical—makes a most desirable gift for any occasion.

Set of 2—4", 5", 6", 8" ..... \$4.35 postpaid Set of 4—4", 5", 6", 8" ..... 5.95 Placette 8" x 12" ..... 4.75 " Underline initials of last name. No C.O.D.'s please.

**EUNICE NOVELTIES** Dept. L-29 2th Floor Woman's Exchange Bldg. 241 Madison Ave., New York 22, N. Y.



These smooth palm-leaf baskets are handmade by native craftsmen of Southern Mexico. Ideal for serving breads and hot biscuits—fruits, cookies, candies, and cakes—or for a host of other uses. They're natural straw color, measure from six to eight inches across, and are deep enough for almost any purpose. Order several sets today—some for yourself and some for gifts.

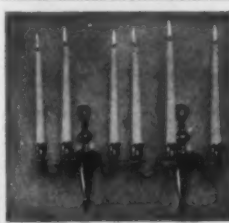
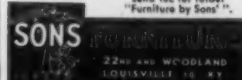
### Southwestern Gifts

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**The HOSTESS CHAIR**  
VERSATILE and attractive . . . covered in wine with turquoise and gold or in turquoise with rose and gold . . . mahogany-finished hardwood . . . "Hog-leg" Spring seat . . . 37 1/2" high . . . seat just 18" from floor, measures 21" by 19" . . . F.O.B. LOUISVILLE, KY. \$31.95

Send 10c for folder "Furniture by Post"



### WALL SCONCES of gleaming brass

Artistic accessory for any home, town or country. Charming and graceful sconces of solid brass lacquered so they need no cleaning. Delightfully styled, 10 1/2" tall with three standard candle holders. . . . \$13.50 pr. With two candle holders \$11.95 pr.

Sent postpaid. Sorry no c.o.d.'s.

### Homecraft Products

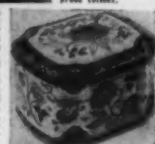
71-55 AUSTIN ST., Dept. M, FOREST HILLS, N.Y.

### from CHINA



**CANTON WILLOW PLATES.** Recently discovered buried on the site of a Chinese porcelain kiln demolished in 1840. Handmade and hand-painted. In traditional blue and white, 9" diam. With two glass display stands, \$5.00 the pair. Express collect.

**DELICIOUS OOLONG TEA** made from tender shoots, grown on Mt. Wei in the Fokien Province. Tea drinkers will love its distinctive Oriental flavor. Packed in a pretty decorated tin chest, 6 1/2" x 10" is \$3.00. With 1/2 lb. Chinese gift paper, \$3.50 each. Photo Post.



Four handsome booklets showing many historical pieces ..... \$1.50

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**Where ever you may be...**

Whatever your setting... whatever your address... this smart sleigh chair will be sent to add distinction to your interior. Appropriate for any room and any use. A good partner in any grouping.

**A LIVING MASTERPIECE**  
Fashioned in blonde or Mahogany. Tailored to all most groups in oval, chaise longue or forest green. Use available in Mademoiselle's theme in all colors. Overall dimensions: width 15", depth 25", height 32". \$39.50 express prepaid anywhere in U.S.A. whenever you may be.

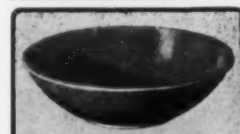
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Six twelve-ounce tumblers and a large pitcher in lightweight, California Corona pottery. All pieces "drip-glassed" in the following color combinations: turquoise and burgundy, yellow and burgundy, champagne and burgundy, and white and burgundy. The ideal gift for wedding, shower, or the home. C.O.D. \$4.95 plus postage. Write for our catalogue of complete dinnerware to match.

**Allen's of California**

88 Oliver Street • Los Angeles 12, Calif.



**A Real Hit! All-Purpose MAPLE COLORED BOWLS**

You'll like this smartly designed set of six, maple colored, all-purpose individual salad bowls. They're in perfect taste with any service! Genuine KY-SITE plastic bowls are amazingly light. Smooth surface won't hold dirt; impervious to grease, ordinary acids. Can be sterilized in boiling water. Color stays beautiful indefinitely. Bowls are 5 1/2" wide. Order yours today.

**6 for \$2.50** postpaid

No. C.O.D.'s

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Supremely graceful and rich-looking Pam-broke table in gleaming genuine mahogany with a lighter border of solid satiniwood! 27" tall, top with leaves extended, 32" x 24". Boasts a handy drawer, too. Really wondrous value!

Mail orders invited. Sorry, no C.O.D.'s.

**RAPPHEL Furniture Division**

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Yulecards are handsome photo Christmas cards made from your favorite negative of child, family, pet, doorway or familiar scene, etc. See card before you buy. **FREE sample**... send us negative of your snapshot with 3c return postage. (After Nov. 15 send 6c for 1st class return postage.) We will make sample of our deluxe style from your negative. If negative unavailable, add 50c for making new negative from your snapshot. Negative returned with sample. No obligation whatsoever. Satisfaction guaranteed. Offer expires Nov. 30.

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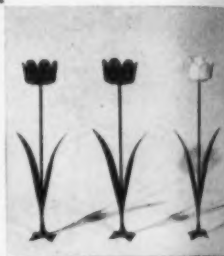


**New bloom**

The shafts are lawn to thrust into the lawn. The petaled top is a coaster to hold your glass. Set of six in assorted colors is \$9.95, postpaid, from Duke and Duke (ML-4), Box 271, Grand Haven, Michigan.

**Truly a trellis**

Solid brass, bent in fascinating shapes and trimmed with red plastic, perks up any plant. Flamingo and Ibis, \$3.75 a pair, postpaid. Design Development Associates (ML-4), 45 Castle Street, San Francisco 11, California.



**Soup to coffee**

Famous Holmes and Edwards inlaid silver plate, shown in "Danish Princess" design; "Youth" or "Lovely Lady," too. Chance to collect by place setting. Six pieces are \$7.59 postpaid. George Stern Co. (ML-4), 191 Madison Ave., N. Y. 16.

**Tiles for titles**

Tiles designed by Prins, set in blocks of tropical wood, become smooth and sturdy bookends, 7" high. No two exactly alike. \$19.95 postpaid. Glenrud Furniture, Inc. (ML-4), 1144 Second Avenue, New York 21.





### Not stuck-up

Desk accessory, simple and handsome, of solid brass, keeps stamps neat and right at hand. Just 2" high but heavy enough to be a paperweight, too. \$3.50 postpaid, from Northmore's (ML-4), P.O. Box 756, Highland Park, Illinois.

### Keep in touch

The unexpected visitor can leave a message if you're out. A note pad and pencil done up in brass gleams at your door. \$3.95 postpaid, Edith Chapman (ML-4), 168 East 33 Street, New York 16.



### Fancy-free

All flowers agree with the scrolls of this handmade ceramic in shaded tones of gray or green. No two quite alike. Approximately 3", 4" and 5" sizes; \$1, \$1.50 and \$3, respectively. Postage extra. Rena Rosenthal (ML-4), 71 E. 57 Street, N. Y. 22.



### Made for you

A big cup of coffee prepared just for you in an individual drip maker of glazed stoneware. Brown with yellow shadings. \$2.75 postpaid, from The Salt and Pepper Shop (ML-4), 445 East 86 Street, New York 28.



FRS: "Little Picture Handbooks," series 1000

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### hand colored ENGLISH GRAMMAR PRINTS

Each of these 14 hand colored reproductions is charmingly framed in gold with a quatern red or green velvet insert. Size 4 1/4" x 5 1/4". \$2.98 Postpaid.



THIS NEW TYPE LAMP ILLUMINATES ONLY THE BOOK PAGES . . . LEAVES THE REST OF ROOM IN THE DARK

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\$2.95 . . . Postage Prepaid. Send check or money order. No C.O.D.'s. PAT. PENDING.

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Real Old-Fashioned  
GOODNESS!

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### SUGAR COOKIES

Mouth-wateringly delicious cookies, made from an old New England recipe. An original gift idea.

Ten Dozen, in Blue Tin Box, will stay crisp indefinitely. \$2.75 Postpaid.

AUNT MARIA, DORSET, VT.



Shortie Curtains come in a choice of three lengths—24", 36", 50". All Shortie Curtains are full width.

## Pretty and Practical

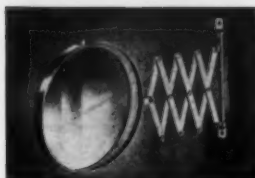
Effective and so adaptable for kitchen, breakfast room, bath, playroom windows and doors. Easy to wash and keep fresh—MATERIALS: Choice of crash or permanent-press marquisette in white or natural. Also, white broadcloth. Adapts to any size window. Graceful, trailing IVY design in RED, GREEN, BLUE, BROWN. Postage prepaid.

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\_\_\_\_\_ pairs Shortie Curtains  
in \_\_\_\_\_ inch length \_\_\_\_\_ color  
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### VACUUM JUG SET

Ice beverages stay chilled for hours... coffee keeps piping hot in this streamlined, modern pitcher set. Perfect for office, club or home. Vacuum filler insures high thermal retention. Has dripless spout, close-fitting glass stopper, balanced handle. Choice of green or ivory. Set consists of pitcher, 2 crystal glasses and tray.

Quart size **\$18.95** postpaid  
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### BMC AUTO TROUBLE LIGHT

Amazing wonder car lamp fits any car, truck, motor boat... comes complete with case, base, cord and plug. No wires to connect—plugs into cigarette lighter socket. If vehicle has no socket, ask for model with battery clip. "Ready Ray" has long life cord that reaches all around car. A must as trouble, warning or flashlight. **\$3.25** apd.

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Magnifying and magnificent, this two-faced mirror makes close shaving a pleasure. One side has an enlarging mirror, the other side a regular 7" mirror with bevelled edge. And no matter which way you stretch and crumple, this mirror will follow you—it has four pivots plus an expanding scissor attachment. Polished and nickel-plated—a wonderfully practical gift for men 18 to 80.

**\$5.75** postpaid

Wonderful Gift!

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Striking modern design, perfect for informal evenings, everyday household use. Now, Swedish styled hollow ground triple blades double on steel knives. Highly polished heavy gauge steel won't rust, tarnish or bend. Simulated ivory handles are burn proof. Attractive storage chest. No C.O.D.'s.

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Elegance from Czechoslovakia... for the modern hostess! Twin cruet holds oil and vinegar for mixing your salad dressing right at the table. Charming, too, as a centerpiece with ivy flowing from the spouts. 7" tall. **\$3.95**

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Get one for your own premises or as a gift for a friend. Made of cast aluminum, rich black finish. Name (up to 12 letters) in aluminum on both sides. Sign, 10" wide, 18" high, \$18.50. Large size, 20" wide, 24" high, \$25.00.



Copper Lantern. Black finish to match sign. 12" high, \$28.00. 22" high, \$35.00. All prices F.o.b. Wheeling.



HAGERSTROM METALCRAFT STUDIOS  
Original Handcrafted Specialists  
59 Milwaukee Ave., Wheeling, Ill.

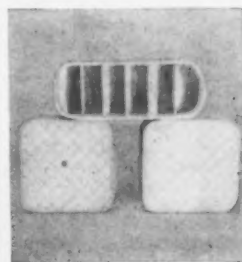
### HAVE A GUATEMALAN VILLAGE

... in Miniature!

Open the hand-painted, 2 1/2" tall, wood box, and out pops a "villageful" of 12 tiny, 1/2" high figures in gay Guatemalan dress. Cleverly made of colorful cotton thread wound on wire with authentic costume accessories... each minutely detailed by hand... they're the most delightful dainties this side of the Equator. A mouth-talked-about novelty rich in color and character. Imported from Guatemala. Only **\$1.00** Postpaid

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Boxes for stockings and handkerchiefs in shimmering white. They're practical; finished in soft, washable plastic. \$1.95 each, plus postage. The J. L. Hudson Co. (ML-4), Detroit 26, Michigan.

### Quartet

The Little Music Library, well-compiled miniatures on operas, composers, symphonies and orchestral music. Clothbound, gold-stamped, in red case. \$2.50 the set, postpaid from Brentano's, Inc. (ML-4), 586 Fifth Avenue, New York 19.



### Your servant

A silent butler is an asset to the more formal living of the fall season. This one is quiet in design and action. Heavy silver plate, \$9, federal tax and postage included. Candie-Luxe Shop (ML-4), 542 Madison Ave., New York 22.

### For marmalade

As lusciously colored as a natural orange, pottery jar with 6 1/2" hammered metal plate and spoon. \$6.50, plus 25c postage. Exclusively designed for C. D. Peacock (ML-4), 101 South State Street, Chicago 3, Illinois.





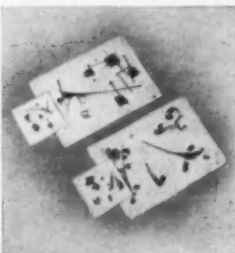


### Match or mix

Modern demitasse cups, handmade of a thin, delicate ceramic. Specially glazed with a mottled effect; gray amethyst, yellow, turquoise. \$2.65 each, postpaid. Handmade by Hilary (ML-4), 436 East 86 Street, New York 28.

### To each his own

Abstract designs in glowing color on oyster-white Irish linen. Each set is a signed original. Start with one for a tray and collect them; they harmonize magically. \$6.50 each setting, postpaid. Jay Robinson (ML-4), 60 Park Terrace West, N. Y. 34.



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Versatile dish lends glamour to butter or what-have-you. Remove the glass insert to use it for candy. Heavy silver on copper, \$12.50, including federal tax and postage. Fanny Revson (ML-4), 573 Peachtree Street, N.E., Atlanta, Georgia.

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The "Crescent Lite," a long brass rod, spouts a 5" flame when handle is pulled. Works with flint and fluid. Ideal for fireplace, camp. \$7.75 postpaid. The Game Room (ML-4), 1538 Connecticut Avenue, Washington 6, D. C.



More Money's Worth, next page



1. Lovely clear Crystal Cocktail in a preferred size—4 ozs. Hand cut and polished. Doz. \$12.00.
2. Beautiful Glasses in good weight that complement taste with eye-appeal. Deep, sharp, oval and split hand cutting with an iridescent diamond sparkle in daylight or candlelight. Whiskey glass, 2 ozs., doz. \$18.00. Old fashioned, 7 ozs., doz. \$27.50. Hiball, 14 ozs., doz. \$29.50.
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Tumbler \$1.00 Brush 50c Postpaid  
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*La Palette Gifts*  
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### CELEBRATION TOAST GLASSES

These exquisite little "Celebration Toast Glasses" add the perfect touch to every happy occasion. Set them in cakes, pastries, appetizers, or any table decoration to lend a piquant and buoyant air to your celebration. Each glass . . . a toast. An ideal gift or possession.

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### Authentic Blacksmith Shoein' Kit

Hand made of knotty pine by Maine craftsmen, in either tobacco tone or natural finish; hand rubbed and varnished to a satiny smoothness. Alcohol resistant lacquer finish. Bottom portion for magazines, sewing or beer; top part for cigarettes, plants, buttons or cocktail glasses. Size 18" x 20" x 12".

Send check or money order and state finish desired. **\$14.75**  
Express collect

**COLONIAL REPRODUCTIONS**  
90 Canal St. Boston, Mass.



### RENEW VENETIAN BLINDS — Yourself

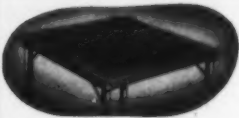
Now, YOU can replace worn or soiled tape and cord on venetian blinds, quickly and inexpensively.

Each Metz Kit contains heavy, solid woven ladder tape; cord; and 2 tassels to service a single blind. Tape comes in white, blue, china blue, wine, mulberry, opal white or duck; and 3 sizes — 1 1/2", 2" and 2 1/2". Width of slat determines correct size of tape to order.

Complete Kit \$1.95 Postpaid

No C.O.D.'s please

**METZ & COMPANY**  
709 S. 52nd St. White, 43. Pa.



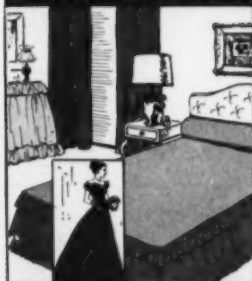
### WOOL FELT Bridge Table Cover

This New Wool Felt Bridge Table Cover in Forest Green is luxuriously designed to make card playing a real pleasure. The undersize or oversize table presents no problem... This cover fits because you make it fit...

Satisfaction guaranteed or full refund. Send only **\$3.45** prepaid check or money order.

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**EXQUISITE SLIPPER SATIN**

40" wide 2.65 yd.

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40" wide 1.95 yd.

Fashions for you and your home! Magnificent fabrics that lend themselves equally well to dresses, to dinner suits, to jackets, bridal costumes and to home decoration... dressing table skirts, drapes, luxurious bed spreads. Available in coffee brown, taupe gray, hunter green, almond tan, ebony black, autumn navy, fleur-de-lis blue.

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Bengaline at \$1.95 a yard... yds... Bolts  
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Color..... Color.....  
Please send me booklet of other fabric samples and prices. I enclose 15c to cover cost of mailing.

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### Hot spot

Midnight snacks are a part of college life. Take along a hot plate (AC only) with the works encased in heavy aluminum alloy. High and low heat, 9" diameter. \$9.95, plus postage. Lewis & Conger (ML-4), Avenue of the Americas at 45 St., N. Y. 19.

### Auto spotlight

Plug it into the cigarette lighter for a bright beam of light. You can see house numbers without leaving car. Suction cup holds it fast. \$5.50 postpaid. Black and Fischer, Inc. (ML-4), 43-66 Bowne Street, Flushing, New York.



### Chinese charm

This boy and girl are a perfect pair for any room. Copper pictures, hand-painted and lacquered in black or red frames, 9" x 11". \$6 each, postpaid. The Copper Shop (ML-4), 9 West 42 Street, New York 18.

### To your taste

Oval teapot of vitrified china pours tea from one spout, hot water from the other. Six-cup size. Brown, turquoise, canary, ivory, black. Plain, \$3.59, gold-trimmed \$4.59, plus postage. From Rich's Inc (ML-4), Atlanta 2, Georgia.





### File for food

Recipes on 3"x5" file cards, are handy in a metal box. Gay peasant designs hand-painted on black, white or red ground. Initialed on request. \$2.50 postpaid. Mayfair Gifts, Inc. (ML-4), 99-192 Metropolitan Avenue, Forest Hills, New York.

### Fruitful

Old French fruit prints, reproduced in exquisite color on rag paper. 11"x14" size. Mount all six for a striking wall treatment. \$7.50 the set, postpaid. Write to Creste-Andover (ML-4), 205 East 85 Street, New York 28.



### Carry-all

A tile tray is ornamental the year round with its design of gold on black. The 29"x23" size carries in all the tea things and acts as a table top. \$30, postage extra, from Town Crier Gift Shop (ML-4), Washington 7, D. C.

### Bright baskets

Mexican baskets of tightly woven palm strips, in vivid green, yellow or magenta—natural, too. For the 14" size, \$3.50; 10" size, \$2.25. Both prices include postage. Pan-American Shop (ML-4), 822 Lexington Avenue, New York 21.



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Made of sturdy metal with baked enamel finish. Hand-Painted colorful decoration has red predominating. Specify Yellow or White background.

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Here's a dog! We'll ensure a special tag for him, too. Send dog's name, your name, address. Here's real insurance against lost pets. \$1.50 ppd.

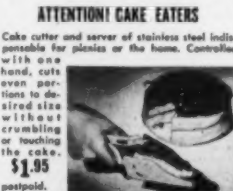
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troplashed mirror finish. One 8" and \$1.35 one 10" spoon in gift box. postpaid.

### SAFETY SPOON

Simply hook spoon on rim of pot or pan. Avoid burned fingers, messy dishes by using safety spoons with heat-resistant handles of stainless steel. Elec-



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Highlights the charm of your walls with this beautiful table which adds a decorative note to any interior when used with or without a mirror to display flowers, bric-a-brac or other ornaments. Harmonizes with traditional or modern decor because of its simple, classical design. Offered in your choice of mahogany, walnut or blood wood tops with sculptured, silver-like metal brackets that will not tarnish. Truly a gift of lasting enjoyment. A few days will bring you this exceptional value if ordered now.

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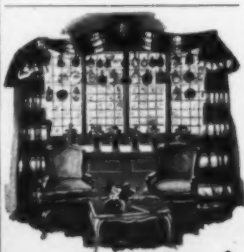
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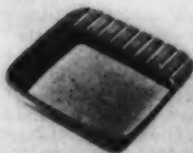


### Not a pipe dream

Matched set of pipes; bench made of imported briar, with hard-rubber bits and aluminum filters. In a gift box, \$7.50 postpaid. With sterling silver bands, \$10. Write Abbott Pipes (ML-4), 205 East 85 Street, New York 28.

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Male delight is this oversized ash tray, 7½" x 7½". It has a deep well for ashes. Terra cotta with chartreuse, gray, blue-green. Originals signed by designer, for \$6 postpaid. Eugene Deutch, (ML-4), 12 West Maple Street, Chicago 10, Illinois.



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There's heirloom quality in this reversible wooden two-piece server, hand-finished by Stanwood. Moisture-, alcohol- and acid-resistant. Blond wood, \$9.50. Add 30¢ postage. Dennison's (ML-4), 62 East Randolph Street, Chicago 1, Illinois.

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Copper baskets, wrought in bright or antique finish, emblazoned with one Old English or three block letters. The oval trash basket, 13½" high, is \$12.50. The letter box, 5" high, is \$5 postpaid. Henry W. Longfellow Studio (ML-4), Weston 93, Mass.





### Serving set

National's silver-plated salad spoon and cold-meat fork, Cavalcade pattern. Simple in design, this pair will blend with any service. \$2.50 the pair, 25c postage. Berkeley of London (ML-4), 2272 Broadway, New York 24.

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Designed of vitrified china, dripless pitchers, highly glazed yellow or green, mottled with brown.  $5\frac{1}{2}$ " size in \$4,  $4\frac{1}{2}$ " size \$2.75,  $3\frac{1}{2}$ " for \$2.25. Postage 25c each, from Milo Gift Shop (ML-4), 43 Greenwich Avenue, New York 14.



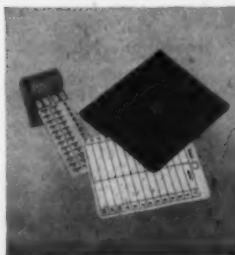
### Meant for each other

So gay for harvest suppers, tiny salt and pepper shakers of polished wood, hand-carved to resemble fruits and nuts. Four pairs, \$2.75 postpaid. Crystalizer Co. (ML-4), 485 Lexington Avenue, New York 17.



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More Money's Worth, next page



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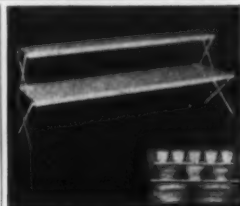
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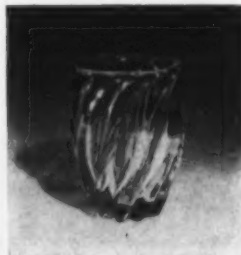


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A truly beautiful vase of heavy glass, molded into spirals on the outside. It stands 8 1/4" high and is 5 1/2" in diameter, and the price is right: just \$7 postpaid. From Tiffany & Co. (ML-4), 727 Fifth Avenue, New York 22.

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For your moonlight-and-roses moods, fine cut glass-and-sterling sauce bowl and graceful spoon. 4 1/4" diameter bowl. \$9 postpaid, including 20% federal tax. Alfred H. Glasser (ML-4), 421 Madison Avenue, New York 17.



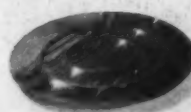
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You won't need sticks to start a fire if you have a Hot-can handy. Puncture the outer can and the chemical goes to work. In twelve minutes your chicken dinner is ready. 98¢ a can, postpaid. Angler's Roost (ML-4), 405 Lexington Ave., N. Y. 17.



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Your money's worth



### Tea-spoon

Long absent, the tea-ball spoon is again available. A charming design by Frank Whiting of sterling silver. \$5 a spoon, including federal tax, postpaid from Park Curiosity Shop (ML-4), 536 Madison Avenue, N. Y. 22.

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Round squares, a new shape in pottery, planned by Mary Wright for handsome usefulness. Sugar-bowl top is a spoon. Spice brown, clover pink, moss green, heather gray. \$2.15 the set, plus postage. Carson Pirie Scott & Co. (ML-4), Chicago 3, Ill.



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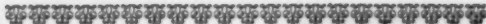
Angel cake requires a whisk; this and other beating jobs are quickly performed with this whipper. Handmade from highly polished wire. 10" long; \$1.25 postpaid. Bazar Français (ML-4), 666 Avenue of the Americas, New York 10.

### Two buys four

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More Money's Worth, next page



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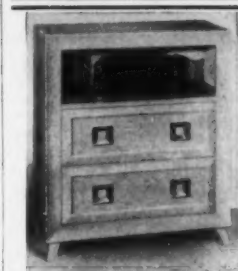
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Any man will prize this natural English pigskin wallet. Coat-pocket size, with gold-stamped name or initial, \$10.80 postpaid; 20% federal tax included. From Kent Luggage, Inc. (ML-4), 745 Fifth Avenue, New York 22.



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### Trudy with trousseau

The paper doll that laughs, cries, sleeps. Trudy, with her wardrobe of twelve colorful outfits and safe, plastic scissors, will delight the pig-tail crowd. \$1 the set, postpaid. From Gwendolyn Maloney (ML-4), 170 East 51 Street, New York 22.

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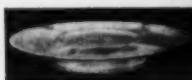
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they're charming! yours alone!

## personalized tole trays

Superb hand-painted trays... with gold bouquet, any name and sentiment you wish! Most original gift idea for anniversaries, birthdays, etc. Gold-hue letters in modern or French script. They're liquor proof! Large tray (11x18").....\$7.95 Smaller (9x17") for cocktails, dessert.....\$6.95 Sent postpaid. Sorry, no c.o.d.'s.

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### NEW! A Baby's Toilet Seat That Fits in a Handbag

Yes, if it's a Baby Sitter—mother needn't carry anything embarrassing into rest-rooms or hotels—and baby needn't worry about losing his balance or dignity on a strange seat. Fits any toilet seat, yet folds to 4" square for purse carrying. The plastic-impregnated seat is washable.

Weights only 8 oz. Pink or Blue (with deflector). Complete with case, only \$2.50, includes postage (if prepaid), C.O.D.'s OK.

Another different baby item from

### PEE WEE HOUSE

11848 Barmen Culver City 15, California



Only 4 inches square \$2.50

By Kay Riley

## Two can be a crowd, too

Oh, two shall meet and fall in love  
And nothing them dismay  
Oh, two shall love and promise things  
Like honor and obey.  
And then they find, in spite of all that bio, bio urge  
That two are two, and always will, no matter how they merge.

A husband often is quite neat,  
Has things arranged in rows,  
While wives' possessions are a mess  
Of ribbons, buttons, bows.  
And one will sit up cosily  
And read for half the night,  
And one who doesn't care to read  
Can't sleep with all that light.  
A double bed? They wanted one,  
And now, of course, they find  
That single ones contribute to  
A better state of mind.  
A bathroom is another thing  
That isn't always shared—  
Its door is closed for hours on end  
By one who said she cared.  
At table, one will play with food,  
The other eat too quick.  
And one will love a game of bridge,  
Which makes the other sick.

Oh, two shall meet and fall in love  
And nothing them dismay.  
Oh, two shall love and promise things  
Like honor and obey.  
And then they'll find with love  
enough, and compromising, too,  
They'll be adjusted happily in  
little crowds of two.



A. S. S. S. S.

# VIRGINIA HOUSE

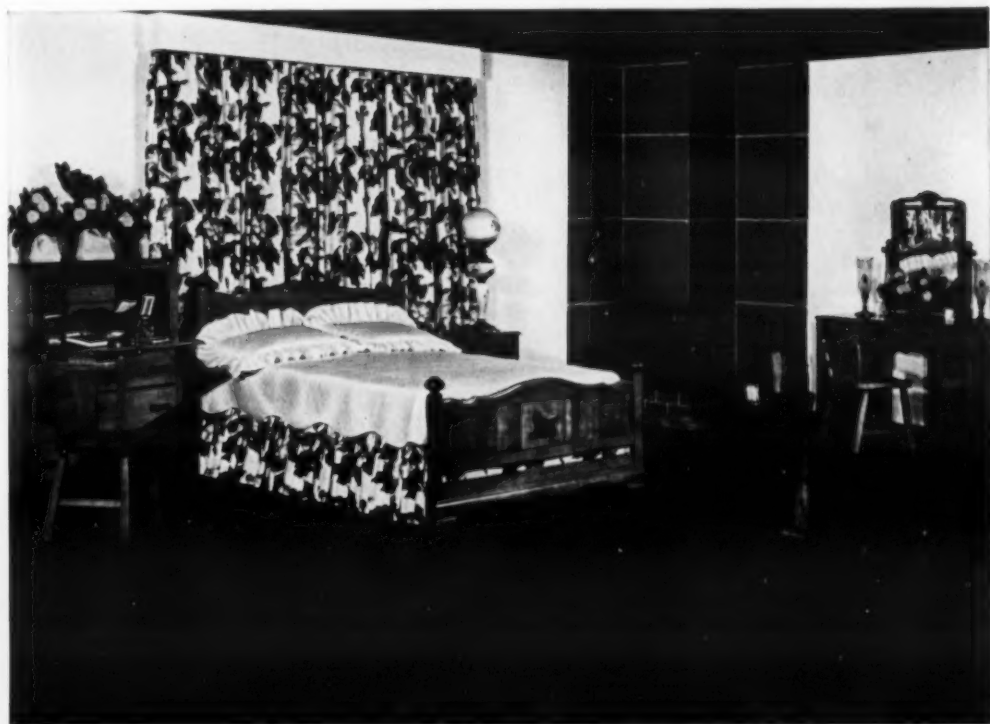
**R**EMEMBER THIS NAME. It symbolizes the soft-spoken, gracious way of living cherished by Virginians for over three centuries. It symbolizes furniture that fits into this warm pattern of living everywhere in America. *Virginia House* furniture is made by craftsmen, descendants of early Virginians, who take the same pride their ancestors did in hand polishing each piece to its ultimate beauty of patina, in carefully matching color and grain in finishing each piece to smooth and well-balanced perfection—from woods tempered by weeks of curing and drying in our own kilns.

On this and the following pages you will discover how today's *Virginia House* furniture adapts itself to modern living without sacrificing its innate charm; how it attains the

height of functionalism without sacrificing one iota of warm, human liveability. And most astonishing are *Virginia House* prices—they're low enough to be wonderful buys!

## VIRGINIA BLUE RIDGE

... Heritage of mountaineers who moved west in Conestoga wagons, taking high hopes and mother's best maple to start new homes. Today's young homemakers start with Blue Ridge bedrooms, made of first grade maple, America's finest cabinet wood, (available now in *Virginia House* Maple for the first time since before the war). Solid strength combines with curving grace to make Blue Ridge ideal for house or apartment. See one of the more than 5,000 *Virginia House* dealers today for pieces shown in the grouping below!



# Virginia Pioneer

One of America's most famous hostesses snapped up Virginia Pioneer maple bedroom sets not only for all her own country houses, but for those of her closest friends—eight sets in all. Maybe you don't own imposing estates. Maybe you do have a little cottage on The Lake, Anywhere, U.S.A. Maybe you have a spare bedroom in a suburb, on a ranch, in the mountains . . . or your own bedroom! That's the beauty of Virginia Pioneer. It fits in everywhere, appeals to everybody who appreciates rugged simplicity, cleanly cut lines and honest workmanship. As in all *Virginia House* furniture, the chests are sturdy, with smooth-riding drawers of oak, dovetailed both front and back, dust-proof throughout—no exposed edges

anywhere; bases are solid on the floor; the knobs are the kind a man can get a grip on. Instead of the usual inch-or-less chair seats, Pioneer's are a hefty inch-and-a-half thick. The hard rock maple has a warm honey color—hallmark of fine maple. Here's furniture with a long heritage, built to endure.

In addition to the pieces shown, there's a vanity with bench, a double chest-on-chest, a single desk chest, a full-size chestrobe, a double dresser. This and the illustrated bed with wagon-wheel headboard and oxen yoke footboard are available in twin and double sizes. See Virginia Pioneer at your dealer's today!







## Young Virginia

Do young Indians live at your house? This *Virginia House* bunkroom might well be called the Indian Tamer, because it was cleverly designed to eliminate extra war whoops on the subject of what's whose. It introduces for the first time anywhere the Teammates Desk, where two boys (or girls for that matter) can do homework, hoard treasures, take things apart in complete privacy. (And don't think that Mother and Daddy wouldn't like this separate accounting department in their own room.) The chest shown in the insert at the right is roomy, easy to get at. Its mar-resistant finish takes finger smudges cheerfully (that's true of all *Virginia House* furniture). The chairs, architecturally constructed to brace more firmly with added weight, will take rough treatment. The bunk beds, with steel rails bolted at each end, will do service in guest room or summer house long after pillow-fight days are over. All the pieces are made of top grade hard rock maple, America's finest cabinet wood. See one of the more than 5,000 *Virginia House* dealers today!



Not illustrated: A complete three-piece bedroom suite of *Virginia House* Maple is available for as little as \$198.00! Panel bed, dresser and chest included.



# Virginia Contemporary



Indoors, outdoors, upstairs, downstairs, this is the furniture that makes modern housekeeping easy—entertaining, a joy. Those sparkling table tops stay sparkling with the whisk of a damp cloth, they firmly resist chipping, cracking, scratches, acids, alcohol. They're finished in Valinite, a special laminated plastic surface, in inviting colors. The chairs, precision engineered for grace and durability, are so comfortably padded, covered with colorful, pleasant-to-touch Duran. Again, the whisk of a cloth, and chairs are spotless. Both table and chair frames are made of strong steel with the most gleaming chromium-plated finish you've ever seen. Here you see some of the uses to which Virginia Contemporary can be put in *your* home.

Rumpus Room Set of sturdy, fine grained oak and chrome inspires a convivial corner for family or friends.

Blue Bird, exclusive table top and matching curtains bring more sunlight to a kitchen designed to be a colorful spot in your home.



Tea Party Set makes eating and playing easier for the Young Fry—it's exclusive with Virginia House; almost indestructible and supplies brilliant colors all children need.



Assemble chairs and tables of most any selection of colors to fit your needs—anything from breakfast for two to a terrace party for ten. You can always add matching pieces.

**TABLE TOPS:** available in *Virginia House* exclusive Blue Bird design, mother-of-pearl, linen design of tan, yellow, blue or red, or in solid red.

**CHAIRS:** available in black, blue, green, yellow, red, ivory or gray (and combinations). Full-size armchairs are available in all styles. Certain patterns have seats with a non-sag spring construction.

See Virginia Contemporary chromium-plated furniture at your dealer's today!



Terrace Set, for porch, sunroom or patio, invites neighborly dropping in . . . To accommodate four or fourteen when you add easily dropped-in leaves.



Blue-and-Red, America's favorite kitchen colors, make all family meals festive. The Duncan Phyfe adaptation exclusive with *Virginia House* gives plenty of leg room all around.



# Virginia Oak

Generations of Virginians hewed cherished tables, chests, beds and chairs out of stout oak, passed them on to other generations. The oak still stands for strength and long-lasting service. That's why *Virginia House* uses limed oak in a bedroom for today and future generations. It has the look of today and tomorrow—bleached sandy beige, hand rubbed pebble smooth; clean-lined and stripped of gee-gaws.

It has the *uses* of today and tomorrow, when expanding families and expanding houses make it desirable—and possible—to move the desk to the study, the capacious chest to the dining room, to inter-change as the mood and the space dictate. Here is practical functionalism without the radicalness prevalent in so much modern furniture. For such harmony of line and color exist in Virginia Oak that each piece is harmonious with any whole.



Virginia Oak offers other pieces to match those shown: a low double dresser, a single dresser, a chest-on-chest, a full-size chestrobe. Beds are available in twin or double size. Your *Virginia House* dealer will show you Virginia Oak today—see him!





# Virginia Hospitality

The old tradition of Southern hospitality—in modern dress, for East, West, North and South! *Virginia House* chooses rich, heavy oak for its enduring stability, and bleaches it the palest, shimmering blonde to create a light, serene aura. The satiny surfaces of the main drawers are undisturbed by handles—they slide silently at a touch from below. The Duran upholstery on the welcoming chairs glows richly,

Best of all about Virginia Hospitality

is its effortless adaptability. The china cupboard with its glassed shelves could proudly house its connoisseur collection in library or drawing room; the table, made with the solidity and fine proportions of an old trencher, could serve in a living room as well; the commodious buffet might easily be the focal point of interest in a large hall. The chairs belong in any room, with any period of decoration. Here indeed is functionalism at its gracious best.

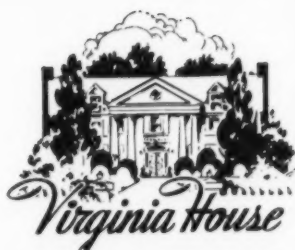
SEE THE VIRGINIA HOSPITALITY GROUPING AT YOUR DEALER'S TODAY!



# Virginia Modern

Tradition is important to furniture, though the design is unlike anything that's gone before. Take this Virginia Modern, for example: It's current, yet with the tradition of good craftsmanship evident in every smooth line, every faultless detail of construction. Here are the same dovetailing and dustproofing that characterize all interiors of *Virginia House* pieces.

All the tops and sides are of fine dark mahogany veneers; the fronts are highly figured avodiré—blonde member of the mahogany family. It's easy to get under the chests for cleaning, easy to keep the polished surfaces shining. *That's* traditional furniture making. Try Virginia Modern with bright Chinese accents or with richly textured monochromes.



**LINCOLN INDUSTRIES, INC.**

**MARION, VIRGINIA**

Ask your dealer to show you most of these rooms in his View-Master—the wonderful instrument portraying furniture in *three dimensions* in full and breathtaking color. Ask him also for the beautiful 16-page booklet in full-color showing the entire *Virginia House* line; or mail fifteen cents with the coupon.

**VIRGINIA HOUSE, DEPT (M-L) LINCOLN INDUSTRIES, INC.  
MARION, VIRGINIA**

I enclose fifteen cents in stamps or coin. Please send me the beautiful 16-page Virginia House booklet and the name of a nearby Virginia House Dealer.

NAME .....

ADDRESS .....

CITY ..... ZONE ..... STATE .....



**I**f we had a cudgel, we'd take it up against another designing male, the architect. He has made public ladies' rooms such a wonderful reason for staying home. He spends his time and genius on the rest of the building, night club, filling station or what-have-you, and at the last moment slaps in a washroom and telephone booth. "Pass the heavenboard," he says. "I've forgotten something."

A ladies' room is not only the farthest thing from ladylike, it's also the farthest thing from a lady. The search for the ladies' room begins with that first fine moment when the lady looks into her pocket mirror and sees a gleam instead of a nose. After that, she starts off on a merry whirl that has all the unexpected overtones of a scavenger hunt.

After scrambling through a rat maze of corners (and closets), she is finally rewarded with a door that says: (cutely) Fillies; (succinctly) Ladies; (coily) Powder; or that elegantly displays a lighted sign of a profiled lady in a powdered wig. That last one may be an omen. Our girl might very easily come out of there with her wig powdered and her face combed.

So she's found the ladies' room. The next thing she finds is a lot of other ladies. There's no place to put anything, not even for a minute. For instance, when a girl wants to comb her hair, she also usually wants to take off her hat. But you can't just take off a hat. You have to put it somewhere. Well, let's see. She could take out the comb, put her pocketbook between her knees, take her hat in her teeth, stuff her gloves under her arm and then—if she can locate her own head in the mirror full of faces—comb her hair. Chances are good she'll comb her own hair. The only other risk she runs is biting a hole in her hat.

Suppose she wants to do her face? Suppose she's foolish enough for that? She might, at this point, start talking to herself. About how a girl should never, never go to a ladies' room alone. She needs a helping hand—a friend who will stand by patiently and hold things. And about what she'll say to the next man who asks her why

girls spend so much time in the washroom—she's going to tell him!

And now that we have our girl in such a dangerous state, she's decided to wash her hands. The sink is there, and the towels are over there. She could go get a towel first, but she'd lose the sink. The only way is to wash her hands, and drip over to the towels. Fortunately, this problem usually takes care of itself because there's no soap, no towels, no water, and thus no hand-washing. If you want to start off right, it's a good idea to go to the washroom without your hands.

The lighting in present-day ladies' rooms seems to be a brand-new and different current. It's not AC or DC, the ones we know. And love! it's garish enough to blind you, dull enough to make the whole world gray, or a mixture of the two, and spotty enough to give your face several different shades.

Men frequently gripe about the habit some girls have of fixing their faces at the luncheon or dinner table in a restaurant, right out where you can watch. Brother, we don't blame any girl for pushing aside the sandwiches, spreading out the gear and going to work. It's easier than going through the same hectic routine in the ladies' room. It may be her last date, but it's definitely her last resort.

We hope a male architect is looking, listening. We don't blame the lack of soap or towels on him, but we do blame him for the lack of generous shelves, tables, mirrors, room to breathe. He isn't doing it out of malice, either. It's just ignorance, pure and simple. He doesn't know. How could he possibly know? Well, he could find out. He could call in a lady architect at the very beginning, and let her plan the room for ladies. Honestly, it takes a lady. She'll know from her own bitter experience what is needed. She won't install built-in bathtubs or rubbing tables or have fur rugs. It will be the same old utility room, but really useful—with light, air space, careful arrangement of facilities.

As things are today, it's a man's world, but does it have to be full of man's ladies' rooms?

## Men in the ladies' room



by Kate Titus

# Eighteen aids to good eating



## Time- and money-savers

**1 •** Browned hamburger on roll. Toast bread on one side; season ground meat (buy chuck, a thriftier cut than ground round and moister, too) with salt, pepper and finely minced onion. Spread on untoasted side of bread and broil. Wonderful flavor from the drippings oozes into the bread. When browned, spread the top with prepared mustard and butter, creamed together.

**2 •** Crisp underpinnings for creamed ham, eggs or chicken. Heat potato chips in oven until warm. Put a pile of potato chips on each plate; top with creamed meat or eggs. Nice variation from toast.

**3 •** Always out of bread crumbs when you want them for a topping? No waste, no worry! After frying the morning bacon, add bread crumbs to the drippings and brown. Store in covered container in the refrigerator to use for casserole toppings.

**4 •** Super Spuds make a wonderful luncheon dish or supper for the kids. Cut a lengthwise slice from the top of four baked potatoes; scoop out potato, taking care not to break skins. Add to potato the contents of one small can of deviled ham and one tablespoon of chopped chives; season to taste with butter, salt and pepper. Add enough milk to make a fluffy mixture. Pile lightly into potato shells, rounding up slightly; dust with paprika. Heat in moderate oven until puffy and flecked with brown.

**5 •** Poor Man's Kehal: Cut canned luncheon meat into one-inch cubes. Put on skewer with tomato halves, green pepper rings and onion slices; broil twenty minutes.

**6 •** Sunshine color and oh, such flavor! Next time you're stuffing a duck, or want a different side dish, try Florida rice, with all the color of oranges and all the delicate flavor, too. Cook 1 cup diced celery and  $\frac{1}{2}$  cup chopped onion in 3 tablespoons of butter until tender. Add 1 cup of orange juice,  $\frac{1}{2}$  cups of water, 2 tablespoons sliced orange rind and  $\frac{1}{4}$  teaspoons salt. Bring to a boil, add 1 cup of white rice; cook under cover twenty-five minutes.

**7 •** Instead of water, use grapefruit juice, canned or fresh, as the liquid in cooking Swiss steak. Makes delicious gravy, and tends to help tenderize the meat.

**8 •** So you want to sit down with the family for a while before dinner? Then try this dinner-in-a-skillet that's quick to prepare, cooks by itself. Alternate layers of potato, onion and chopped green pepper; press over the top one pound of ground beef. Season each layer with salt and freshly ground pepper. Pour over one can of condensed tomato soup. Bake one hour in moderate oven.

**9 •** South-of-the-Border touch: Combine canned whole kernel corn and tomatoes; season with chili powder.

**10 •** Chi chi on a shoestring: Mash one package cream cheese with two tablespoons chutney. Fill peach halves, sprinkle with chopped Brazil nuts and serve on crisp lettuce as a salad-dessert. The filling is perfect, too, for tea sandwiches or stuffed celery.

**11 •** Add a generous sprinkling of celery salt to potato salad. Extra-special-flavored potato salad, too, if you add to the potatoes minced onion, salt, several tablespoons vinegar and salad oil; let cool, then add the salad dressing when it's serving time.

**12 •** Vegetables needn't be insipid. Chop canned beets very fine; then add a tablespoon of horseradish. Spoon on some sour cream; serve atop cole slaw, or heat and serve as a side dish.

**13 •** Look pretty, please! Red cabbage loses its distinctive color when cooked, unless a bit of acid is used. Toss in a few grapefruit sections while it's cooking. The chemical reaction retains the red color, and it tastes better, too!

**14 •** More for your money, when you're using eggs for cake or meringue, if you leave the eggs out of the refrigerator until they are at room temperature. The egg whites have greater volume than when they are icy cold. When beating egg whites, be sure that none of the yolk gets in; even a little tiny speck will keep the whites from beating to good volume.

**15 •** Even piggy banks are having inflation problems these days, but you can help stem the inroads there by making lollipops for the small fry right in your own ice box. Pour into the refrigerator tray (leave the divisions in the tray) orange or tangerine juice; freeze until almost firm; insert match stick in center of each cube; freeze until firm.

**16 •** Extra efficiency if you start your kitchen cutlery collection with a French cook's, or utility, knife. Get one of the six-inch-bladed knives, good for vegetables, cutting grapefruit, paring, cutting meats and even bread. Good ones are the Dexter and Case knives, ranging from \$3 to \$4. Wise investments.

**17 •** Round we go to stretch the meat flavor, save the pennies! Use  $\frac{1}{2}$  cups prepared biscuit mix. Roll out to rectangle 8" x 12"; spread with contents of 2 small cans of deviled ham; roll up like jelly roll; slice in 1-inch pieces. Bake in hot oven. Serve as vegetable shortcake with creamed peas and mushrooms, or separately as appetizers.

**18 •** Special treat for an after-kindergarten snack that painlessly provides plenty of nutrition: fill cereal bowl with cereal; top with a scoop of ice cream and fresh or canned fruit.



## TYPICAL ROASTER OVEN "DISHES"



# "The Monarch 2-Oven Roaster Range is perfect for my cooking needs"

by MRS. RUTH MURRAY, Oshkosh, Wis.

IT IS certainly handy to have a second oven conveniently located in the cooking top of my electric range. Most oven meals are baked in my Monarch surface oven, and results are perfect. My husband does a lot of hunting, and our guests just rave about our wild game dinners. The secret is the roaster oven which facilitates frequent basting (without frequent stooping). For entertaining, my 2-oven Monarch is particularly a joy because there's always plenty of oven capacity—there are always two baking temperatures available—meat, vegetables, pie, biscuits, and all, can be planned to come out of the

kitchen hot, juicy, fresh—ready to serve! I could never go back to the INconvenience of having only one oven!"

Only Monarch builds the 2-oven Roaster Range. Only Monarch gives you this 2-oven cooking economy and flexibility. Both ovens are timer-controlled. See your local Monarch retail agency for a Monarch Electric Roaster Range demonstration. Also, mail the coupon below.



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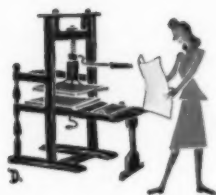
MONARCH MALLEABLE RANGE CO.  
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Please send Monarch Electric Roaster Range literature and a free copy of "Story of a New Kitchen."

Name

Address

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## Our home-maker book reviews

### Wine, women...

*The Standard Wine Cook Book*, by Anne Director, published by Doubleday & Company, \$2.75. You may not know sauterne from Chablis now, but after reading this book you'll emerge quite a gourmet. The recipes are elegant-sounding—even to the ear—bananas in claret, sherry eggnog pie, baked ham with sherry glaze and sherry raisin sauce, and other lip-smacking concoctions. You'll know the right wine to serve with each food, the temperature at which it should be served, the style of glassware most appropriate, all the different types and classifications of wines and how to mix up some fancy punches and drinks for fancy occasions.

### Old saws and chisels

*Tools and How to Use Them for Woodworking and Metal Working*, by Alfred P. Morgan, published by Crown Publishers, \$3. This book is for the amateur woodworker who takes his hobby seriously. It contains excellent exercises for practicing with tools—the cold chisel, back saw, et cetera—and illustrates and explains every conceivable tool operation. Unfortunately, the problem, which is a very special one, of tools and plywood material is not discussed, and although the subject of metal power tools is considered thoroughly, power-driven wood tools are not mentioned. However, even these omissions cannot subtract from the real worth of the book.

### Putty in your hands

*How to Make Pottery and Ceramic Sculpture*, by Julia Hamlin Duncan and Victor D'Amico, the Museum of Modern Art, distributed by Simon and Schuster, \$2.50. This is for the would-be ceramist or sculptor who wants to play with clay but doesn't know where to begin. There's information on types of clay for making pottery, sculpture or jewelry, addresses where the materials can be purchased, and easy-to-follow directions for making pottery pieces and figurines. The simple text and excellent pictures convey the sense of quiet pleasure that comes from working with the hands.

### Repairs and patches

*Modernizing Old Houses* by Henry Lionel Williams and Ottalie K. Williams, published by Doubleday & Company, \$4.95. The authors' contention is that old houses can be restored without destroying their lines or adding features or fixtures incompatible with their style or period. Some of the repairs described are simple enough for any ambitious householder to do himself, but for the most part this is a book to help the house owner realize problems that his carpenters and plumbers must face.

### The cold shoulder

*The Frozen Food Cook Book*, by Jean I. Simpson and Demetria M. Taylor, published by Simon and Schuster, \$3.95. This is the first time that all the information about the preparation, storage and cooking of frozen food has been brought together. Many packaged frozen foods have vague or inadequate directions (very puzzling to the cook), but this book with its recipes and cooking timetables, its advice on which fruits, meats, vegetables should be thawed before cooking, amount of seasoning to be added, et cetera, clears up all the problems. It also has a good chapter on pressure cooking of frozen foods.

### Have a chair

*Handbook of Antique Chairs*, by Carl W. Drepperd, published by Doubleday & Company, \$3.95. The author says about his book, "Here's a little stick of history concerning one of the assets of civilization—the chair—the object of class distinction, the throne of placement, honor, the rich man's pleasure and the poor man's delight... the subject from first to last is about sitting down." And it is a very pleasant book to sit down to. It's filled with fascinating facts about Chinese chairs, Egyptian chairs, back-friend chairs, Victorian love seats, the whole story of slats, backs, rungs and legs, amusingly and informatively told.

### Pancake Tuesday

*The Complete Party Book*, by Alexander Van Rensselaer, published by Sheridan House, \$3.50. Here's a book that will do everything for the hostess but greet her guests. It combines information on menus, invitations, decorations and table settings, and it plots complete parties from the first to the last game. It contains plans for a Pancake Tuesday, a Punchbowl party, a Twelfth-night Shindig, a Twenty-first Birthday party, and on and on through a dizzying social whirl.

### On your mark

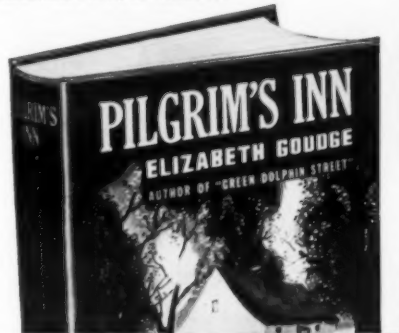
*Cooking by the Clock*, by Jean and Clarke Mattimore, illustrated by Teresa Kilham, published by Farrar Straus and Company, \$3. This is a meal book rather than a cookbook. The novice who, with an eye on the clock and a thumb in the soup, strives desperately to get a piping hot meal done and on the table in time will find this a gem.

### Nursery quiz

*Child Care Questions and Answers*, compiled and answered by the Children's Welfare Federation of New York City, published by Doubleday & Company, \$2. The perplexed parent will find here the quick and easy reference to many problems and questions, such as, "Can I safely prepare enough formula for forty-eight hours?" and "How can I recognize the symptoms of measles?" on thorough questions about personal habits, growth, and emotional and temper tantrums.

### Furniture facts

*The Practical Book of American Furniture and Decoration*, by Edward Stratton Holloway, published by Halcyon House, \$2.95, reprint edition. This is a pleasant mixture of American history, period furniture and decorating ideas. After reading it you'll see Early Americana with new eyes, realize how much of history, taste and circumstances met and were metamorphosed in Colonial furniture. The periods, Queen Anne, William and Mary, Chippendale, Adams are traced most interestingly.



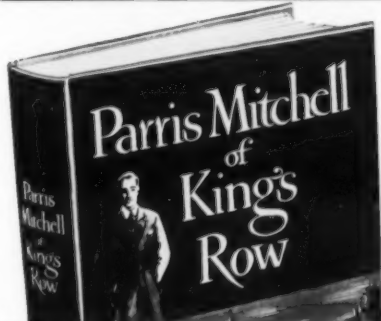
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By Hiram Haydn

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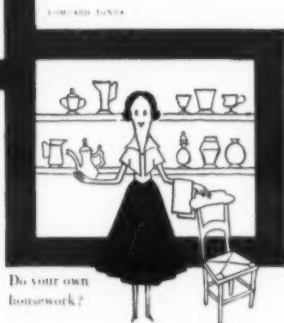
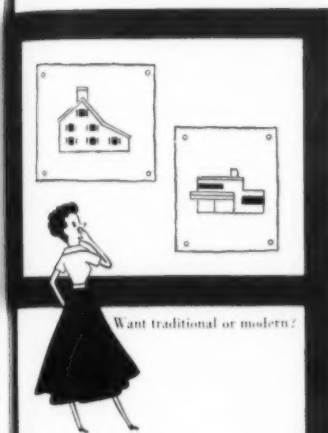
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## Let's talk about you



**W**e'd like to ring your doorbell one of these bright September days and stay to have a long talk about you, your family, your household problems and what kind of lives you and your friends are leading. Once settled down in your favorite easy chair, we'd dive right into conversation with such intimate and startling questions as, "What's your income? How old are you? What are your plans? What kind of house would you like to build?" Obviously, we don't have the time to be either Gallup pollsters or gossips. But can't we meet anyway—via the mails? The following questionnaire is our way of getting acquainted with you and your way of letting us know what you want to see in **LIVING**.

Tear out quiz at right and mail it to **LIVING**, 122 East 32 St., New York, N. Y. You'll read about yourself in an early issue.

### For single folk

You need not sign your name, but we would like to know where you live \_\_\_\_\_; your age \_\_\_\_\_; whether you are male ☐ or female ☐. Did you go to college? Yes ☐. No ☐. If yes, where? \_\_\_\_\_ Do you have a job? Yes ☐. No ☐. If yes, what doing? \_\_\_\_\_ Check your approximate income (before income taxes). Up to \$1,000 a year ☐; \$2,000-\$3,000 ☐; \$3,000-\$5,000 ☐; over \$5,000 ☐. Do you live with your family ☐ or alone ☐ or with roommates ☐?

**Your plans:** Are you engaged? Yes ☐. No ☐. If yes, when do you plan to be married? \_\_\_\_\_ Do you collect things for the day when you will be married ☐? Silver? Yes ☐. No ☐. Linen? Yes ☐. No ☐. Furniture? Yes ☐. No ☐. Or do you have a savings account for these? Yes ☐. No ☐. Have you bought anything with which to furnish your room, if living at home? Yes ☐. No ☐. If yes, check items: furniture ☐. silver ☐. kitchenware ☐. curtains ☐. china ☐. glass ☐. bedspreads ☐. pictures ☐. rugs ☐. linens ☐. Do you collect pictures ☐. records ☐. books ☐? When you marry, which four wedding presents among those listed below would you like best to receive? Silver flatware ☐. Vacuum cleaner ☐. Four blankets ☐. Silver service ☐. Living-room rug ☐. Washing machine ☐. Dining-table and six chairs ☐. Box spring and mattress ☐.

**Your preferences:** Do you own a radio ☐. record player ☐. television set ☐. a piano ☐. an automobile ☐? Which do you prefer in furnishings? Modern ☐. Traditional ☐. Mixed ☐. In architecture? Modern ☐. Traditional ☐.

### For everybody

Do you remember trade names? Yes ☐. No ☐. Write the first name that comes to mind after each of the following: Silver \_\_\_\_\_ Sheets \_\_\_\_\_ Blankets \_\_\_\_\_ Vacuum cleaner \_\_\_\_\_ Towels \_\_\_\_\_ Rug \_\_\_\_\_ Refrigerator \_\_\_\_\_ Radio \_\_\_\_\_ Stove \_\_\_\_\_ Linoleum \_\_\_\_\_ Mattress \_\_\_\_\_ Furniture \_\_\_\_\_ Bedspread \_\_\_\_\_ Blinds \_\_\_\_\_ Washing machine \_\_\_\_\_ Electric iron \_\_\_\_\_ Automobile \_\_\_\_\_ Drapery fabric \_\_\_\_\_ Upholstery fabric \_\_\_\_\_ China \_\_\_\_\_ Glass \_\_\_\_\_ Pots and pans \_\_\_\_\_ Canned soup \_\_\_\_\_ Canned vegetables \_\_\_\_\_ Sewing machine \_\_\_\_\_

[Continued on next page]

[Continued from preceding page]

### For married folk

You need not sign your name, but we would like to know where you live \_\_\_\_\_; your age \_\_\_\_\_; how long married \_\_\_\_\_ Have you any children? Yes ☐. No ☐. If yes, how many? \_\_\_\_\_. Their ages? \_\_\_\_\_. Did you go to college? Yes ☐. No ☐. If yes, where? \_\_\_\_\_. Do you have a job outside your home? Part time ☐. Full time ☐. None ☐. If any, what? \_\_\_\_\_. Please check your approximate family income (before income taxes). Up to \$2,500 a year ☐; \$2,501-\$3,500 a year ☐; \$3,501-\$4,500 ☐; \$4,501-\$5,500 ☐; \$5,501-\$6,500 ☐; over \$6,500 ☐.

**Your home:** Would you like more space? Yes ☐. No ☐. Would you like to own your own home if you don't already? Yes ☐. No ☐. Would you rather buy ☐ or build ☐? If you are thinking of building or buying, how many rooms would you want? \_\_\_\_\_. How many bathrooms? \_\_\_\_\_. If they cost absolutely the same, would you build a modern or traditional-style house? Modern ☐. Traditional ☐. How many stories do you want? One ☐. Two ☐. One and a half ☐. Is a separate dining-room a "must" with you? Yes ☐. No ☐. Does your family have a car? Yes ☐. No ☐. If yes, name of make and type of car \_\_\_\_\_.

**Your housekeeping:** Do you do all your own housework? Yes ☐. No ☐. What mechanical housekeeping aids have you? Refrigerator ☐. Modern gas or electric range ☐. Dishwashing machine ☐. Garbage-disposal unit ☐. Electric mixer ☐. Toaster ☐. Electric coffee-maker ☐. Automatic washer ☐. Ordinary washing machine ☐. Electric iron ☐. Electric ironing machine ☐. Electric clothes drier ☐. Vacuum cleaner ☐. Other \_\_\_\_\_. What appliances that you don't have now would help you most? \_\_\_\_\_. Do you own a sewing machine? Yes ☐. No ☐. Do you make, or plan to make, any decorative items for your home? Yes ☐. No ☐. If yes, check which: Slip covers ☐. Draperies ☐. Curtains ☐. Bedspreads ☐. Table linens ☐.

**Your furnishings:** When you started housekeeping, did you begin: (a) mostly with things your family gave you ☐; (b) with furnishings from your or his bachelor days ☐; (c) except for wedding presents, completely from scratch ☐? Do you have any of the following? Radio ☐. How many? \_\_\_\_\_. Record player ☐. Piano ☐. Sterling silver flatware ☐. Silver plate ☐. What style or styles of furniture do you have now? Early American ☐. Eighteenth-century English ☐. American Federal ☐. French Provincial ☐. Victorian ☐. Spanish ☐. Modern ☐. A mixture ☐. Which style or styles of furniture would you rather have if you could begin all over?



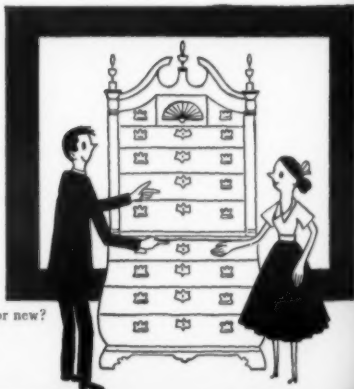
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# The psyche and the soma



There's a nip in the air and a tint on the trees and it's time to put the porch furniture down cellar and shake out our winter woolens. Vacations are over, we're back home. And what is home? It can be a drudgery or a dream. It can be a confinement or an escape. Space isn't what counts. Even one room three flights up can be the spot where you park your inhibitions as well as your hat, kick off your shoes and express yourself. A real home, like modern medicine, should be psychosomatic and cater to the soul as well as the body. To make such a home of any living quarters—modest or grand—requires self-analysis and planning. For blueprints—not to be copied but adapted—see the stories in this issue of four typical young women who tailored rooms to soothe the psyche as well as the soma, who discovered that home *can* be the place of rest and refuge, the abiding place of the affections, so optimistically defined by the dictionary.







By Virginia Haydon



Virginia and Hal Haydon: Hal is a professor at the U. of Chicago, teaches liberal arts, recently won a \$1,000 teaching prize at the University

**T**he house we were renting in Chicago was sold out from under us right in the middle of the war. What we would have liked, but couldn't afford, was a modern house near the University of Chicago, where Hal teaches. What we found was an abandoned cosmetics factory. It was as bad as it sounds, but it had once been lived in, and it was hidden away in a quiet residential section.

When we set out to look for a place, we decided we wanted a large space to work with—equivalent to a house but free of the conventional layout. Because we had a limited budget it had to be something submarginal—something nobody else wanted. We got it for \$30 a month on a month-to-month lease, with nothing thrown in but the good will of a friendly landlord. (He christened the long walk

from the street to our door "Haydon's Lane," sends flowers on my birthday and puckishly planted a full-grown watermelon in our garden last year.)

Although it started out as a garage with chauffeurs' apartments upstairs, from the outside our new home looks more like a small red brick school—or a factory, which it was when last inhabited. The paint-and-powder peddlers had ripped out all the partitions but one, and generally made a mess of the place. The first floor was and is a storage place. We moved into the upper floor—a vast room, 60 by 30 feet, with the one partition (at the two-thirds point) and three cubbyholes: the powder-packaging room (now the pantry); a cloakroom (now my dressing-room); a two-seater, two-basin lavatory (now our bathroom and the delight of our friends).

The cosmetics-makers moved out about 1930, so the relics they left were artifacts of [Continued on page 154]

The Haydons live on the second floor of this red brick ex-cosmetics factory, which stands behind an old house on Chicago's South Side. First floor is storage space



**We live in a  
perfume factory**

Opposite: The Haydons have a 30'sx40' living-room, dining-room, kitchen, studio space. Here they are seated on one of the cut-down massage tables, found in the debris of their ex-cosmetics factory. Paintings in background are Hal's; the glass-and-black-cherry tables he designed and built himself. Note how the rugs are laid in a checkerboard fashion



Opposite: In the foreground the massage tables, cut down for seats and re-covered in rough-textured cotton. In the background are Hal's polyplane pictures. The circular painting on right is made up of four movable glass disks, lit from behind, which turn on roller bearings. You just dial your own composition. The square painting on left has 5,000 combinations. Bookcases are built on adjustable strips

Left: Serpentine partition, head-high and topped with potted plants, is bright red. It separates the yellow kitchen from the living-dining-painting room. Blown-glass bottle was salvaged from factory trash. Below: Glassy-eyed wax ladies salvaged from same source





The bedroom has a Vermont rag rug, soft-green walls, canary-yellow ceiling. Hal painted the pictures, designed and built the night stands and lamps. Lamps are maple blocks with shades of plastic screening. Bed of unfinished wood from Marshall Field



Turning the day up by its heels, Kitty, Jim, Katy and Mike Higgins have breakfast at night, dinner—soup, meat, et al.—at dawn

## Upside-down living

Six months ago the Higgins family were tyrannized victims of the clock, and running down rapidly. We were normal, conventional folk, slaves of accepted family routine—and miserable! Then I decided to wind us up in the opposite direction and try living upside down. It works—for us, at any rate—like a charm.

Our upside-down experiment started with meals. Formerly, we ate them three a day and in the conventional order. Breakfast for Jim and me and our two little girls, Kate six and Michael three, was a howling failure at 8 a.m. Luncheon for the group at 1 o'clock was not much better, and dinner at 6:30 was ceiling zero and big-storm weather. Now we have our major meal of the day in the [Continued on page 156]



By Kitty Higgins



Typical breakfasts in the Higgins' upside-down household are composed of tomato juice and lamb chops or baked beans and codfish cakes. (See opposite page.) By planning meals backward, Mama has time to do some free-lance painting or writing, and Papa Jim can whisk off to his job at the *Morristown Daily Record* and return at noon for a free afternoon's work on his novel. Below, Katy scorns a bowl of hot cereal during the old regime. Lower left, under the new order, Mike gets an eggnog before her nap



PHOTOGRAPHS BY BUNNY ADLER





EDITH MARTIN

Richard Cromwell studied to be a painter, became a Hollywood actor, will appear on Broadway this fall

Below, Cromwell's California living-room has green velvet sofas against white stone walls; coffee-table consists of old door mounted on wooden feet



By Richard Cromwell

## Lonesome? "Sometimes"

I am in a state—a state of bachelorhood, I mean—in which I live without the help of housekeeper, maid or laundress, or, more important, a wife, who might double as all three. Alone and unaided I battle with household chores. It's probably best that way, considering that my most recent chores consisted of building a swimming pool and patio in my back yard, jobs in which a wife, unless she were a hod carrier's daughter, could hardly have taken a hand. As for day-to-day life alone: cooking I like; marketing I don't mind; mending I ignore and the dirty shirts and socks I leave for the laundry to lose. Although I'm a free-lance actor, ceramist, my own interior decorator and a happy host, I am lonesome—sometimes. Still, I can't describe myself as wifeless and woebegone. I like my independence very much. Too much? I'd vote for it any time.

JEROME SVETKEY

# We are bachelors

Men without women are a sad sight (or so women like to think), lorn creatures who inhabit dingy hall bedrooms and, whether rich or poor, live alone amid dust, dirty dishes and unmade beds. Each bachelor needs a wife to hang gay curtains at his windows, to enliven his hearth with hooked rugs—in short, to make his hutch a home. All of which is a pernicious myth, it grieves us to admit. Here we've found four self-sufficient males who can beat a rug (or sweep the dust under one), drape draperies, sauté a steak, decorate a house or re-do an apartment with as neat a knack as any woman ever displayed—and, what's more, enjoy doing it, with no complaints about living alone.

Rewrite man for the *Baltimore News-Post*, Tom White also broadcasts the news weekdays at 7 for station WBAL

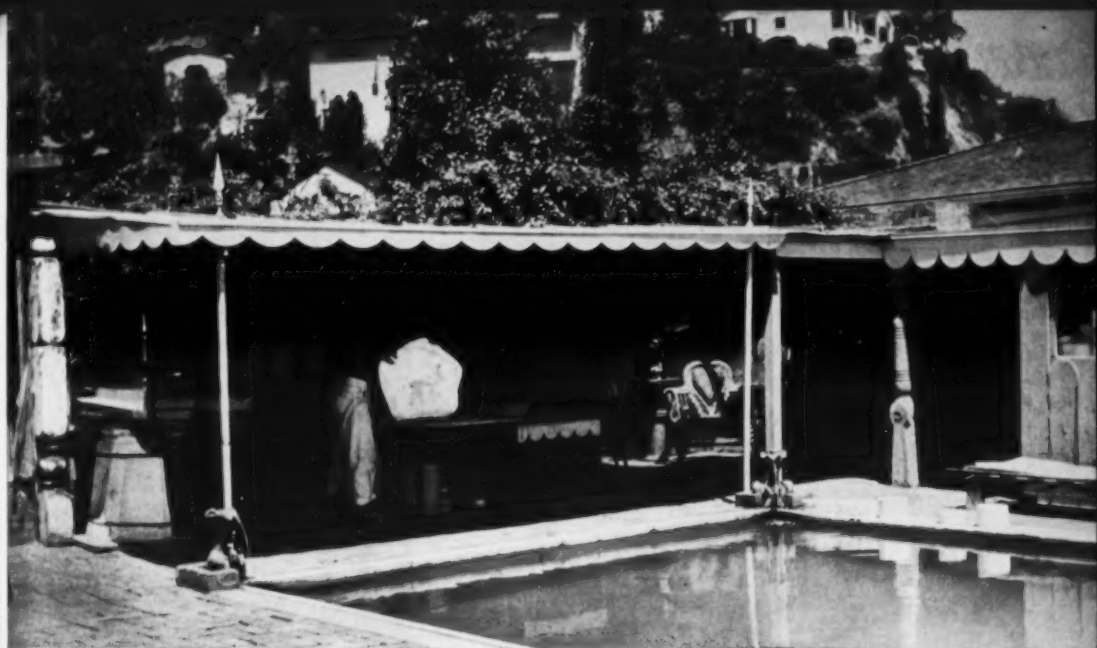


By Tom White

## "Drifting along"

The term "bachelor," it seems to me, bears a misleading tone of finality. A man is rarely a bachelor by choice. Rather, he drifts along, putting off until tomorrow what he might do almost any day. Suddenly he finds himself talked of as a "bachelor." The term amuses him and he takes a closer look at his life. He finds it is quite a reasonable existence—lonely at times, but for the most part providing a freedom that transcends even the precepts of the Bill of Rights. But his status is never secure; his defenses are as vulnerable as the walls of Jericho. Of course, the above is pure generalization and has nothing whatever to do with my case. My bachelorhood I attribute to the intelligence of those to whom I have proposed. Its perpetuation is guaranteed, for it takes a rare form of insanity to marry a newspaper man—and I prefer normal girls.





Cromwell's sunlit studio is floored in red brick, with a ceiling of rough beams overgrown with ivy. At one end a great stone fireplace, with white wicker Victorian furniture; at the other end, his ceramics workshop. The pool and patio are his own handiwork

Tom White's apartment fares well under the guiding hand of Tom's mother, who now and then supplies plants and ideas. The red leather fire-bench is from an antique shop; other furniture is from Gomprecht & Benesch, or borrowed from Tom's mother and sisters

Bachelors, continued on next page



Above, Tom White comments on bachelorhood as LIVING's photographer snaps a picture

PETER MAUTIN





Bob Sherwood, young New York textile executive, seated at his eighteenth-century desk, which backs a modern lime-green sofa. The drapery conceals tall windows

By Bob Sherwood

## "Singly happy"

I am thirty-five, now and for many years to come. I'm free, after my own fashion, and have no intention of being caught up in that maze men call marriage. As a bachelor, I refuse to be typed as bachelor-wolf, bachelor-timid, bachelor-by-necessity or bachelor-by-choice. The nearest I ever came to getting involved with rings and things was the time I took an option with a friend on 5,000 nose rings for the Hottentots in Uhang, a purely impersonal project. Inasmuch as I'm a textile stylist, I felt no trepidation about taking over a one-room apartment in an old New York mansion and decorating it myself. Which draperies, what colors, what accessories, what whatnot posed no problem. I didn't feel then that the apartment needed a "womanly touch"—and I don't think it especially needs one now.

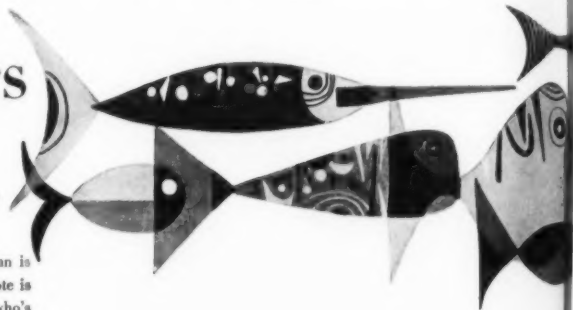
# We are bachelors

By Alfred Dupont

## "Haven't been caught yet"

I disagree with Tennyson's comment, "Man is the hunter, woman is his game." That quote is both amusing and amazing to a bachelor who's been fleeing for years. As for this bachelor business: I've toured the world and tried everything—except murder and marriage. As for marriage, I just haven't been caught yet. Since my house is a one-man (no-woman) project, I designed it to dispense with as much housework as possible. Housework I hate. I paint (I am an artist), entertain, cook, all in one large room. My theory of decorating, which I've expressed in my house, is that modern furniture should be tempered with traditional. Too much modern is too, too smart.

REYNOLD PARKER



Above, Alfred Dupont, California painter. At left, his small house outside Laguna. It stands on a peak of wooded hill, with a view of the valley and the Pacific Ocean

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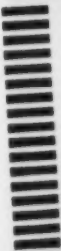
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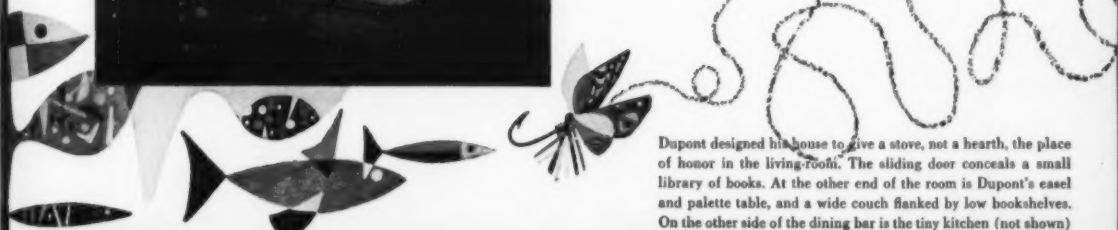


Sherwood's apartment in the old Cartier mansion features, over the mantel, a grouping of French and English prints he collected abroad. Furnishings are scaled large, to suit Bob's six-foot, four-inch height

PETER MARTIN



Sherwood's studio couch with built-in chests at each end, serves as a bed by night. One side houses blankets, bedding; the other, a record-player and albums. Two huge lamps give balance to the arrangement



MATTHEW PARKER

Dupont designed his house to give a stove, not a hearth, the place of honor in the living-room. The sliding door conceals a small library of books. At the other end of the room is Dupont's easel and palette table, and a wide couch flanked by low bookshelves. On the other side of the dining bar is the tiny kitchen (not shown)





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By Carole Crowther

# Marriage on my mind

a career girl furnishes for the future

Opposite: In the bedroom, expensive fabric is used sparingly—a little chintz at the windows, a lot of seventy-ninent cotton to cover the chairs. The string rug is made of 3'x5' pieces sewn together to make an oval around the bed, but not going under it. The plain spread is given a scalloped edge

Below: The dining space is concealed by a bookcase-divider, designed and built by Carole's brother. Against the bookcase is a studio couch, slip-covered in lime velveteen, with plump cushions in pink, white and gold. Coffee-table is mirrored

Let's be frank about things. No matter how a man feels about being a bachelor, a girl doesn't like it much. If she's honest she'll tell you that she'd prefer marriage to a career and a bachelor flat and her independence any day in the week. People often tell me I'm lucky. "Carole," they say, "you're young and independent and successful. You've made a name as a model. You've even had Hollywood offers. You have a great future." I smile and answer: "Maybe—it depends!" I don't think my life is ideal. But



PETER MARTIN

For merchandise descriptions, turn to page 171

Marriage on my mind, continued

Below: The pink-and-lime accent is repeated everywhere. Here, pink-and-green plastic with pink marble walls



Left: Corner of the bedroom before redecoration. Later, radiator was hidden with grille to simulate shutters; desk was disguised as a dressing-table. Above: Pink-and-white wallpaper and a short valance above the bed give the effect of rich hangings



Opposite: The living-room walls are eggplant, the exact shade of the rug. The Regency love seat is covered on the outside with antique satin, but the inside and arms (the parts that get dirty) are covered in a sturdy stripe. The group of framed sheet music and miniatures was built around two mirrors



Carole lives in the old Singer mansion, New York. Her apartment has high ceilings, Gay Nineties woodwork

I'm planning for the time when it will be. Some day, my favorite bachelor will decide he doesn't want to be a bachelor any more, and then I'll agree wholeheartedly with anyone who has the good sense to call me lucky!

I'm not running down my job or any woman's job. It's a wonderful thing that the modern girl can earn her own groceries and try her hand at homemaking before she wears that ring on her left hand. But if she's a woman worth her salt, she wants to get married. Because she's independent, she can afford to take her time and be particular—and that's a blessing, too.

I began to model when I finished high school. My home was in New Jersey, and the commuting was [Continued on page 176]



By Louise Sloane

## Honeymoons are chapter one

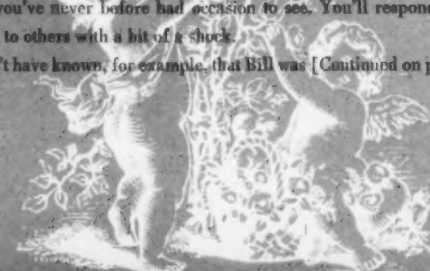


**W**hen is a honeymoon? Is it the weekend, the ten days, the two weeks that the two of you are away together right after the wedding ceremony? And when is the honeymoon over? When the sheer bliss fades and domestic duties move in? Actually, a honeymoon is a transition period, a bridge between the individual status of "sweetheart" and the joint status of "married couple." It is a getting-to-know-one-another time, with no fixed length, and its influence can last just as long as you let it.

No matter how close the two of you have been during your dating days, living together under one roof will introduce a completely new set of circumstances. Overnight, your position changes from the pursued, the courted, to the for-sure, forever. Overnight, the man who was your beau becomes your very own husband. The cast is the same, but the scene of the play has shifted. And honeymoon behavior can determine whether or not the play will have a happy ending.

Once you're really together, and alone at last, life is sure to be full of surprises—some delightful, some a little disturbing. You may know one another very well indeed, but sharing the same room, the same bathroom, even the same closet (these days!) will be uncustomed and therefore strange. In this new private world, your groom's reactions to new situations will uncover facets of his personality that you've never before had occasion to see. You'll respond to some with pleasure, to others with a bit of a shock.

You couldn't have known, for example, that Bill was [Continued on page 162]



On the right is a list of stores that are displaying special rooms, countless variations on our theme, interpreted in many ways. Consult the decorating department of the store nearest you to discover new ways to find greater room for expression in your own house



Here is  
our portfolio of

# Rooms for expression

What kind of person are you?  
Whoever you are, wherever you live, at  
least one room in your house  
should bear the imprint of your personality  
and be unmistakably yours

**Alabama**  
Pitts, Birmingham  
Montgomery Fair Co., Montgomery

**California**  
Barker Bros., Hollywood  
Barker Bros., Long Beach  
Barker Bros., Los Angeles  
Breuner's, Oakland  
W. & J. Sloane, San Francisco

**Connecticut**  
G. Fox & Co., Hartford

**District of Columbia**  
The Hecht Co., Washington

**Georgia**  
J. B. White & Co., Augusta

**Illinois**  
P. A. Bergner & Co., Peoria  
Dirksen's, Springfield

**Indiana**  
Wolf & Dessauer, Fort Wayne

**Iowa**  
Healey-Eckmann, Davenport  
T. S. Martin Co., Sioux City

**Louisiana**  
D. H. Holmes Co., Ltd., New Orleans

**Maryland**  
Gomprecht & Benesch, Baltimore

**Massachusetts**  
Paine's, Boston

**Minnesota**  
Enger & Olson, Inc., Duluth  
The Dayton Co., Minneapolis  
Schuneman's, St. Paul

**Missouri**  
Famous-Barr Co., St. Louis

**New York**  
The Mayfair, Inc., Albany  
The Fair Store, Binghamton  
The William Hengeler Co., Buffalo  
J. P. & M. Sullivan, Corning  
J. P. & M. Sullivan, Elmira  
B. Altman & Co., New York  
McCurdy's, Rochester

**Ohio**  
F. & R. Lazarus, Columbus  
Lamson Bros., Toledo

**Oregon**  
Meier & Frank, Portland

**Pennsylvania**  
Pomeroy's, Harrisburg  
Strawbridge & Clothier, Philadelphia  
Kaufmann's, Pittsburgh  
Stoehr & Fister, Scranton  
L. L. Stearns & Sons, Williamsport

**South Carolina**  
James L. Tapp Co., Columbia

**Tennessee**  
Miller Bros. Co., Chattanooga  
J. Goldsmith & Sons, Memphis  
Period Furniture Co., Nashville

**Texas**  
Sanger Bros., Dallas

**Virginia**  
S. H. Heironimus Company, Roanoke

**Washington**  
Frederick & Nelson, Seattle  
The Crescent, Spokane

**Wisconsin**  
The Boston Store, Manitowoc  
The Boston Store, Milwaukee  
The Boston Store, Oshkosh  
Porter's, Racine

**Canada**  
T. Eaton Co., Ltd., Montreal

**L**ife is pretty much with us. There's getting and spending—the latter quicker than the former. There's cooking and cleaning. There's the baby's formula. There's dictation and the filing cabinet. The busy girl with a family, the busy girl with a job, the busier girl with both can't sail to Tahiti for a change of air, or escape to Sea Island for a fresh point of view. But she can find rest and refuge at home. She can have a daily vacation in a room tailored to fit her personality. Here are four young women—one of them like you?—who were chosen from the many we interviewed as representative. We redesigned a room for each of them, and found that in the process we had redesigned their living. With room for expression right at home, their inner needs are satisfied, their daily duties seem less exacting.

## Rooms for expression

### A sophisticated living-room

This is the room we designed for Jenny D., a harassed young mother who does all her own housework. It's easy to take care of; it's modern and alert. Here Jenny has music and flowers, a chance to forget diapers, dishes and the dustpan.

### Feminine frills

The career girl, especially if she works in a conservative office where tailored suits and a tailored hairdo are required, needs a few frills and indulgences in her life. So, for Secretary Polly W., we designed a pampering bedroom, where she can wear bathrobes, negligees, let her hair down and tie a bow in it.

### A room with reasons

Mary Louise M., like many young wives, has a career which requires housework. She also has a slew of visiting kith and kin, and a poker-playing husband. All this activity makes her two-room apartment something of a circus. Therefore we have designed a versatile room for Mary Louise, where she can bed down her kinsin' cousins, write songs, and store the chips for those poker games.

### Planned for parties

Space is at a premium today. Most young people don't have enough room for parties. Ava L. is a talented girl with a husband, child and job, a gift for cooking, and a host of friends. But her dining-room is tiny. So we suggested a switch. The dining-room is now a den for herself and her husband. Her living-room has become a great big dining-room, perfect for parties of all sizes and kinds.

Tom Lee, design consultant





Feminine frills

A room with reasons



A sophisticated living-room



Planned for parties



# A sophisticated living-room

for the housewife who wants  
to forget dishes and laundry,  
children and chores

Jenny D. lives in a small house in Ladue, a suburb just outside of St. Louis. She has two children, does all her own housework. As every woman in a similar situation knows, Jenny is tied down. Occasionally she hires a sitter—the last one broke her favorite record and spanked two-year-old Johnny, which is not Jenny's idea of how to cope with the young—but for the most part Jenny stays home, and a day in town or an evening's celebration with her husband is a rare luxury. Jenny told us: "Frankly, I feel like a drudge. All I ever seem to talk about is the price of eggs and the problem of thumb-sucking. I used to be interested in music and the theatre, but nowadays my life is a constant succession of dishwashing, diaper-washing, sweeping and bedmaking. I rarely get out of the house. Sometimes I could quietly scream. Maybe not so quietly, either." So, for Jenny and thousands of us like her, we have designed a sophisticated living-room, a room where pots and pans are forgotten, where soapsuds and mops and measles seem several light-years away. Here a bogged-down mama has flowers and music, serene colors and the soothing simplicity of modern design. Here she can be herself instead of cook, mother, laundress, char; here she can find that forgotten character—herself!



Howard Brooks interprets Jenny's workday—marketing, baby-tending, clothes-washing. He also made the wire abstraction on the left wall of Jenny's woman-of-the-world living-room



### Cool colors, and a dramatic fabric

This modern living-room makes Jenny feel alert, up-to-date, definitely un-frumpish. It's tonic for the busy housewife who needs an ego boost. The room is a typical, rectangular, modern living-room with a large window wall, and a raised stone fireplace shutting off the dining space. The whole color scheme is taken from the modern print called *Rhapsody*, by Charles Bloom. Used at the large window, right, it has hold leaves on a white background. It is lined with Jen-Cel-Lite, a wonderful featherweight insulating material that keeps the cold out, also the heat from the summer sun. The chartreuse chair and peacock-blue sofa are covered in fabrics by Orinoka Mills. The furniture is bleached oak and white lacquer in simple modern design. The flexible two-arm modern lamp on the left wall is shown for the first time in *LIVING*, is a buy

For directions and patterns of the at-home clothes featured here, see pages 134-137.

# Planned for parties

for the girl with a job that needs intelligence,  
a heart that needs a hearth

The William K.'s live in a small apartment on Jackson Street in San Francisco. Ava is a busy woman with a husband, child and job. She works in an airplane factory, where she uses her knowledge of plastics to augment the family budget. A nurse comes in every day to take care of three-year-old Susan. Ava does the marketing on the way home, cooks dinner herself. She loves to cook, and she and her husband, Bill, like to give parties at home. They don't go out very often. Ava's nurse is married, and grudgingly consents to sit only one or two nights a month. No more. Bill's mother sometimes keeps Susan overnight, when there's a Gaieties dance or Bill has out-of-town customers to entertain. On these occasions Ava and Bill really do the town, taking the visitors to dine at Solari's in

Maiden Lane or to St. Julien's or Jack's. But what they like best is to have a group of friends in for dinner, or buffet supper or Sunday brunch. So, to give Ava a proper room to entertain in, we converted her tiny dining-room into a small study for evenings when she and Bill are alone, while her large living-room became a dining-party-room. It is Victorian with modern touches; when there are four for dinner they eat at the small gilt table in the corner window. For larger parties the center dining-table expands to seat twelve. The dining chairs are comfortable enough to sit on all evening and the love seat makes an additional lounging spot. Ava has always wanted a large dining-room, and this is a way to have one in a small apartment. Now she can express her domestic talents happily.

## A blend of Victorian and modern

Opposite: The dining-tables and chairs are reproduction Victorian, very inexpensive. The floor is black marbled linoleum, perfect for parties. In the corner window is a gilt table on a free-form string rug designed for LIVING. At the windows, Imperial Poppy draperies of glazed Glosheen by Waverly combine lush flowers and a stripe. Yards of pale-blue nixon are looped across the windows, under the draperies. The sterling silver tableware, King Richard pattern, sterling tea set and all the other silver is from Towle Manufacturing Company. Left, an interpretation of Ava at her work



STUDIO









# Feminine frills

**Tailored toiler**  
wants glamour after dark

**P**olly W. is a secretary in a New York law firm that carries on its door three ponderous and impressive names. She spends her waking life in an impersonal, masculine and somewhat stuffy office. Her uniform is a tailored suit. Her hairdo is severely neat. If she wore a hat that didn't look like a hat even the Junior Partners would lift an eyebrow. The law is conservative and Polly must conform. She's a whiz at dictation, a master of filing, and really interested in torts. Still, a girl can do with some frivolity. To make matters worse, Polly, like so many young career women, lives in a sublet furnished flat, and it, too, is tailored and—alas—as impersonal as a chicken roost. With never a frill in her life, with her femininity strictly re-

pressed from nine till five, and with a bleak apartment to face in the evening, Polly was beginning to feel like somebody's spinster aunt. Obviously, what she needed was a room designed for mule-wearing and mash-note reading, a room where a girl would naturally let her hair down and hum the current romantic hit. So we revamped her bedroom along frankly feminine lines, using French Provincial furniture, a feminine color scheme of lavender, pink, soft blue—with a sun-yellow tufted rug for glamour underfoot. Over the bed are tongue-in-cheek, whimsical Victorian pottery plaques. The window is a mass of ruffled organdy, and so is the bed. Polly tells us she doesn't mind her impersonal daytimes, now that she can luxuriate in a negligee in her personality room at night.

## French Provincial with companion fabrics

Opposite: Catalpa print draperies of soft purple flowers and green leaves frame frilly, organdy curtains. The bamboo blinds are painted pink. A companion fabric, Box Plaid check in purple and lime, covers the boudoir chairs. Both fabrics, exclusively colored for LIVING, are from Nashua Mills. The bedside table lamps and the wall candelabra are of plaster. The walls are soft gray; all the woodwork is French blue. Right: A visualization of Polly's life as a New York private secretary



ALSO WHERE

PAINTER: STRUCTURE BY EUGENE GOODRICH-GRAN



### Orange, brown and apple green

This game room, study, guest room features an exciting new color scheme: brown, yellow and orange, with an apple-green brick wall. The yellow-and-brown provincial print at the window is Karlstadt, by Barret Textile Corp. Companion fabrics are the orange sailcloth on the chair cushions, the heavy brown Stria on the studio couch. Rustic knotty pine furniture in a fine natural finish is used throughout, and goes well with the brown flax rug. The small piano, in burnt-orange lacquer was done especially for LIVING, could be ordered in other colors. The lute on the wall is an antique; the mandolin is John's. The clock, at the far end of the right wall, an outsized copy of Granddad's watch, is electric. Mary Louise wears an at-home dress that she made herself



For directions and patterns of the at-home clothes featured here, see pages 134-137.

# A room with reasons

for work, for play, for  
visiting cousins

Mary Louise M., married a year, lives in a two-room apartment in Atlanta in the quaint old Baltimore Block just off West Peachtree. She is an assistant music critic for an Atlanta paper, hopes someday to be heard of as a song writer. At home nights she experiments with tunes, writes the lyrics herself, too. Her husband, John, plays the mandolin, is enthusiastic about Mary Louise's ambitions. Life was complicated in their two-room flat, however. The John M.'s are blessed with a vast number of friends and relatives who seem constantly to be passing through Atlanta, heading north or south, and stopping by for a visit which may last from ten minutes to ten days. The sofa in the living-room was more often a bed than a sofa; Mary Louise found it difficult to work at home with cousins chatting two feet away, and John, who likes to play poker with the boys at least once a week, could scarcely fit them in among the guests and the music sheets. We suggested that the M.'s rent an extra room—one was available in the basement—and we designed an all-purpose spare room for them. In it, Mary Louise can play the piano or try her hand at composing, guests can sleep overnight, and Tom can play poker at the large table.

Interpretation of newspaper girl, Mary Louise, welcoming friends, dreaming of her future as a song writer. She leads multiple lives better now that she has a multiple-purpose room



# Planning for Tomorrow

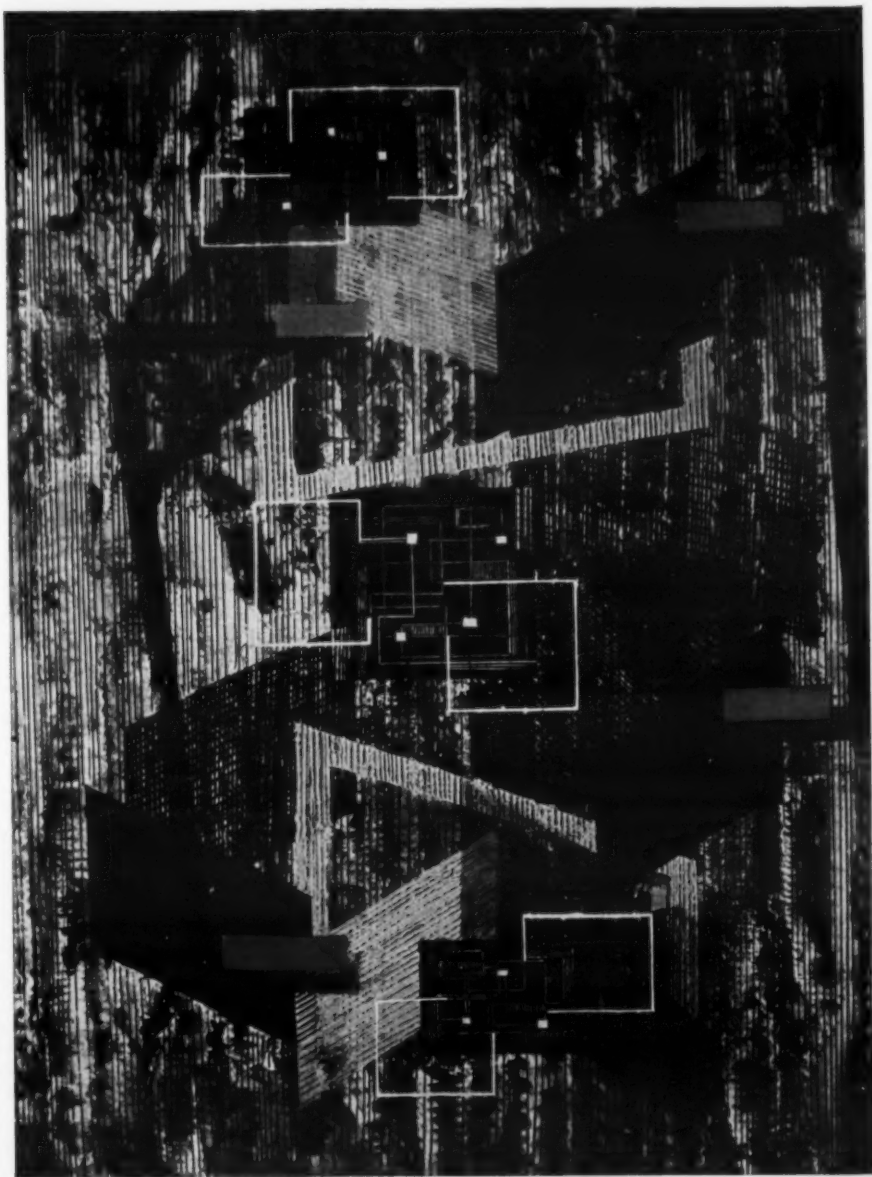
- 99 Projecting planes, by Irene Rice Pereira
- We live in pre-fab houses
- 100 Ours is a Gunnison, by Leah Landan
- 102 We chose a Lockwood, by Jewel Wagner
- 104 We own a Production Line house, by Dorothy Kardas
- 106 We have a Hodgson house, by Sallie Dinmore
- 108 Stan-Craft made ours, by Refna McRae
- 110 We bought a Lustron house, by Ruth Caffee
- 112 The facts about prefabrication, by Charles Abrams
- 114 American wives are failures, Anonymous
- 116 Two hilltop houses
- 120 Junior addition, by Theo Redman
- 122 The slip cover and I

**P***rojecting Planes*—painted this year by Irene Rice Pereira—is symbolic of the practical, yet imaginative thinking of young people today, who are planning for a tomorrow of new methods, new houses, new inventions. Miss Pereira, who is a contemporary modern artist, considers her painting a problem of space. Experimenting with color, shadows and lines, she has painted planes that project and recede at various angles against a horizontal background. We see blueprints for new homes, color swatches for paints, fabrics, rugs. We see new building materials and drafting boards, triangles and T-squares. Miss Pereira herself has an eye for tomorrow. She experiments with new materials and new media. She works with plastics, fabrics and glass and likes to paint on three planes of glass, using light as a dimension. Her paintings are in the collections of the Museum of Modern Art and the Metropolitan Museum of Art in New York, and in other museums and universities throughout the country. Irene Rice Pereira and her husband, George Brown, who is an engineer, live in Greenwich Village, New York. Their studio apartment features modern furniture and many of Miss Pereira's paintings.

## Projecting Planes

By Irene Rice Pereira

From ACA Gallery





Foster Gunnison, head of Gunnison Homes, rings an infinite number of changes on eleven basic house plans. Gunnison has agents in 200 cities

### Eight days to assemble

Gunnison, New Albany, Indiana, the largest of pre-fab manufacturers, offers eleven basic houses of wood and plywood, ranging in size from two-bedroom to four-bedroom-with-three-bathroom types. Prices, \$7,500 to \$16,500, include cost of delivery and erecting. Each house has built-in cabinets, electric wiring and fixtures, bathroom and kitchen equipment (stove, refrigerator, et cetera), heating unit, water heater, foundation, walks, driveways, landscaping, and flowers in the window boxes. Two hours after the order is received the house can be shipped from the factory; after the Gunnison dealer digs the foundation, eight days are required to assemble the pre-fab on the site chosen, but labor and bad weather sometimes slow things up.

The Landaus had the Stewart Dry Goods Co., Louisville, help decorate their house in order to coordinate furnishings, save money and avoid mistakes. They chose some of the new sectional Mengel Module furniture, which fits well in small-scale interiors. Note the use of a primitive painting with modern décor. Draperies: a Mallinson fabric

PETER MARTIN





By Leah Landau

## Ours is a Gunnison

See page 160 for floor plan of this house

I was expecting a baby. Instead, I got two of them—twins that arrived prematurely. So Herman and I suddenly found ourselves with a houseful of children and no house! Our minute, one-room apartment clearly wouldn't do. About this time, and quite by coincidence, we went on a conducted tour through a pre-fab factory, Gunnison Homes, Inc. We saw houses made on an assembly line, enough panels for a whole house rolling off the conveyors every twenty-five minutes, and hundreds of doors coming off the assembly line—complete even to keys in the locks. We came; we saw; we bought a Gunnison. It was the finished house, with its streamlined kitchen and all-metal cabinets in gleaming white, that finally sold me—that and the fact that any other kind of shelter was preposterously priced. Herman, like most men, looks upon our pre-fab as though it were another gadget, something new and different. Owning it gives him a feeling of pioneering in a new field. But the big virtues of the house, as far as I'm concerned, are (1) it's all on one floor (which makes me feel less like a treadmill housewife); (2) it has natural wood walls throughout; (3) we can use the extra bedroom as a study, which is particularly convenient for Herman when he brings work home from the office. I should add that at first many of our friends were quite surprised at our buying a prefabricated house, but not now. And the more we live in it, the more we like it.

Herman Landau is a newspaperman. His three-bedroom pre-fab in Louisville cost under \$12,000, with the lot, basement and back porch



By Jewel Wagner

# We chose a Lockweld

The Wagners purchased their house after it was all set up, but the finishing touches took about three months to complete. Below, Wagners and offspring



The utility room is also a playroom, has a piano, a radio (not shown) and an armchair, where the head of the house sits and smokes



PETER MACTIN

People often ask us, "Do you really like living in a pre-fabricated house?" The answer to that is pretty obvious. We wouldn't own one if we didn't. A lot of people raise a skeptical cry because they think that factory-built means jerry-built, which isn't true at all. Our Oak Lawn house is sturdy, snug, compact and shipshape. One of its best features is that it's amazingly easy to keep clean. I can sail through all my housework in the morning, because there aren't any unnecessary gimcracks and inaccessible corners to clean over, under and around. Another thing I like is our living-room, with its open partition that divides the living-room from the dining corner. It gives a spacious look to the room and doesn't cut out any light. Also I think the lannon stone front is wonderful. No one would dream there was plywood beneath. Jack, my husband, who is in the lumber business in Chicago, and knows all about building costs, says our house was the best buy possible. Nevertheless, we're going to build a regular house of our own some day, because we want something completely individual and completely ours. We want a two-story house with large dormer windows under the eaves, a back staircase, a basement, a large laundry that's separated from the rest of the house, and a room with adjoining bath, for our weekend guests. But that's all in the future, something for tomorrow. As things are, we're pretty contented with the "now."

### What Lockweld offers

The Lockweld houses are for sale in Oak Meadows and Park Ridge Manor. Following packaged-mortgage trend, Lockweld offers completely equipped home packages, with lot, refrigerator, range, radiant heat, landscaping, screens. Prices range from \$10,655 for a five-room frame house with a 54'x140' lot at Oak Meadows to \$13,000 for a six-room lannon stone house on a 110'x125' corner at Park Ridge Manor. The latter includes garage, breezeway, storm sash, automatic washer and dryer. House, with stone, brick, redwood or pine facing, is completed in about forty-five days. Address inquiries to Smith and Hill, 716 Lee Street, Des Plaines, Illinois.



The dining corner and the living-room are divided by vertical bars. The view from the window reveals rows and rows of Lockweld houses

The Wagners' Lockweld house in Oak Lawn, Illinois, with its shingle roof and lannon stone front, cost \$11,000. The price also includes their 68'x125' lot. The house has two bedrooms, plenty of room for young Donnie and Mama and Papa Wagner. Their furnishings are modern and traditional. The Wagners lived in Klamath Falls, Oregon, before moving to Chicago. They beat the housing shortage by buying a brand-new pre-fab

See page 160 for floor plan of this house



By Dorothy Kardas

# We own a Production Line house

Originally, the living-room had shelves and cupboards under the windows. The Kardas' extended these into a table large enough to seat six



See page 160 for floor plan of this house

When we came to Los Angeles in 1945 we took it for granted that we would live in a house. We had in mind something modest. There was nothing modest anywhere in 1945. All we saw were simple little thirteen-room ex-mansions, with tired balconies and plumbing stacked outside. So we bought a lot. Our next problem was to build; everything we heard was discouraging. Bathtubs and sinks were more sought after than Hollywood contracts. As for wiring—and the electricians themselves—the line formed to the left. I was prepared to bear up in a house with raw walls and candlelight and borrowed baths on Saturday night. Then Stan bought a pre-fab house. Through mass buying, the Production Line Structures, makers of the house, got materials we couldn't. That was the main thing that influenced our decision. Before I lived in a pre-fab house I was sure that I would object to having it look like every other pre-fab. Now, as I observe the type of houses we would be able to afford, I see that they are actually all as much alike as pre-fabs, except not so much thought has gone into planning them. I think houses should be more like cars, with the emphasis on beauty, utility and inexpensiveness. You never hear of a French Provincial Ford or a Cape Cod Plymouth. The reason we can all afford cars is that cars are mass-produced. So is our house. The only thing it lacks is an extra bedroom and workroom. And that comes next.

### What PLS has to sell

Production Line houses are sold and erected by the company or marketed as a packaged product, ready to be assembled by the customer. Delivery is within seven days of order, f.o.b. Santa Monica. Minimum features of these plywood houses include excavation, foundation, plumbing and fixtures, hot-water heater, built-in shelving, electric wiring and linoleum flooring for kitchen and bath. Prices, including erection of the house, range from \$4,750 to \$5,250 for a one-bedroom house, depending on size of rooms and distance shipped; and from \$6,000 to \$6,250 for a two-bedroom house with dining-room, depending on distance shipped. Production Line Structures, 941 North La Cienega Boulevard, Los Angeles 46, California.

Stan and Dorothy Kardas and young Timmie play host at a weenie roast in the back yard of their Laurel Canyon house. Stan bought a 60'x100' lot; cut it in two; sold half; kept half; leveled it off himself with a rented bulldozer. The house, with living-dining-room, bedroom, kitchen and bath, cost \$4,500, with \$250 extra for a cesspool. Total cost, including lot: something over \$5,000. It took one day to assemble the house and two weeks longer for the extra finishing, and to install the gas and water mains



In the living-room, Stan, a draftsman and designer, made his own end tables. The Kardas' did all their own painting, built trellises, constructed cabinets

FRANK JORDAN



By Sallie Dinsmore

## We have a Hodgson house

The Dinsmores had lived in ten towns in the past eight years and had always managed to find houses to rent, but postwar Cincinnati posed an insoluble problem



Hodgson house packaging is entirely flexible; the buyer is free to figure out his own floor plan. Below, the Dinsmores' small dining-room



PETER MARTIN

The beginning of our post-Army period found us living in Philadelphia, and scheduled to move to Cincinnati. In the midst of the worst possible building conditions, while living in Philadelphia, we were designing a house for a lot in Cincinnati, to be built by Hodgson in Boston, with the aid of their architect in New York. I should explain that there are two ways to build a pre-fab: you can nonchalantly choose a house from a catalogue and pick up the keys to it when it's all built; or you can buy the shell of the house and go through all the agonies of building. We chose the latter because it gave us control over the all-important details. Our Hodgson arrived late in October, and with it a man who stayed for ten days until interior walls, ceiling and roof shingles were complete. We spent the next three months phoning, heckling and entreating the contractor and various sub-contractors to get on the job and stay there until the work was done. The last two weeks, just before Christmas, were the worst: our furnace hadn't been installed, so we had to dig up two stoves which we kept stoking every night until midnight, while we worked; and every morning at five a.m. we raced over to the house to re-light the fires so the place would be reasonably warm by the time the painters arrived. But by Christmas Eve we were all settled, with the children's stockings hung by the fireplace, and everybody waiting snugly for Santa Claus.



### The cost of erection is extra

The Hodgson houses cost from \$2,000 (for tiny guest houses) to \$12,000, and are delivered f.o.b. Dover, Massachusetts, to any part of the U.S. Hodgson makes one type of house—Cape Cod, white with black shutters. Exterior, painted wood siding; interior, Celotex. Hodgson offers three basic building units, each consisting of a floor section, two wall sections and two roof sections, any number of which can be combined in any style the purchaser desires. Each section arrives complete with doors, windows, window casings and hardware in place, and ready for a local builder to assemble. Cost of erection is extra. Price includes garage, breezeway, porches and shutters. Hodgson Houses, 393 Boylston St., Boston, Massachusetts.

Francis Dinsmore, advertising executive, and his wife, Sallie, bought their nine-room Hodgson for \$6,700, a 1946 figure which does not include plumbing, wiring, erecting or the 100'x275' lot. Their family consists of three little Dinsmores: Ledlie 6, Clem 4, and Ancy 2. The L-shaped house is arranged so that living-room, dining-room, playroom and kitchen are in the main part of the house, with three bedrooms, two baths in the wing



The Dinsmores' furniture is antique, so they decided upon a New England-type cottage. All bedrooms are insulated by wall closets

See page 160 for plans of this house



By Relna McRae

## Stan-Craft made ours

Gordon, Jr., here checking up on the milk supply, was a landlord's anathema. No one wanted to rent to a family with two youngsters and a playful collie



Twenty feet of fixed glass allows plenty of California sunlight to flood the living-room. Venetian blinds were included with the house



KAREN JOHNSON

When Gordon got out of the Army, we were so sure we were going to live in Santa Monica, near my family (wonderful baby-watchers all), that we purchased a lot and made all sorts of plans on paper. Then Gordon bought a string of commercial and pleasure fishing boats that tied up at Redondo pier. So, forsaking all others, we moved. Our subsequent house hunt taught us that California landlords operate strictly under a no-pets, no-children system. Lynne was four; Gordon, Jr., was not yet in the class where he drew pictures on the wall, but from the curve he threw on his rattle, we knew he'd be no landlord's pet. Besides that we had a collie—and, another thing, there was Bessie, our enormous old rosewood piano that is practically a member of the family. Put our piano in the average house, play a cadenza and you fly in the face of all safety factors. Every house we could afford would have had to be patched, made over, enlarged or braced to accommodate us and Bessie-piano. But Lynne, who has been playing the piano since she was three, wouldn't hear of parting with it. It was then we thought of a prefabricated house. I had always pictured them as flimsy shacks with cardboard walls and corn-flake insulation, insubstantial as a stage set. But when I saw the Stan-Craft house I had to revise all my ideas. We said, "This is for us!" Should Gordon and I ever have to leave Redondo, the house is going right along with us.

### A day and a half to build

The Stan-Craft houses were designed by the firm of Whitney R. Smith, architect, Pasadena, California, but they are not being manufactured at the present. The cost was around \$6,200, f.o.b. Pasadena, for a finished and erected house, 20'x40', with foundation, heating system, hardwood flooring and Venetian blinds. The price was not fixed, being based on the shipping distance (the company did not ship outside the Los Angeles radius) and the special features, such as carpeting and wallpapering, that the customer selected. The house was put together in a day and a half. Wiring, plumbing and decorating took ten days to three weeks. Stanton Lumber Company, 2050 East 38 Street, Los Angeles, California.

It was love at first sight when Gordon and Relna McRae saw their prefab two-bedroom house. Gordon said, "The first thing that struck me was the wide series of windows in the living-room, with the louvers for ventilation below; next was the large size of the living-room, 12'x20', and the bedrooms, large enough for twin beds and with eight feet of wardrobe space in each." The cost, with special features, was around \$8,000



Lynne is the musician of the McRae family. They had to find a place big enough to house Lynne's piano

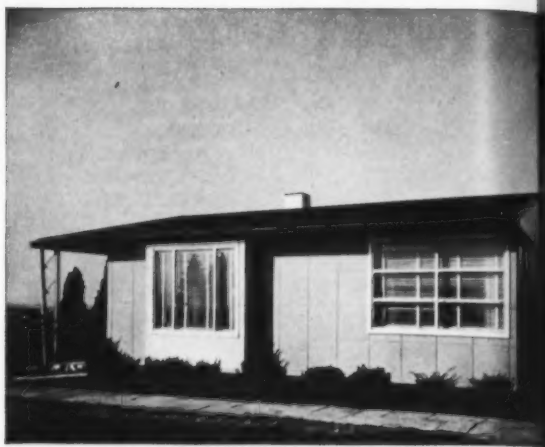
See page 160 for floor plan of this house



By Ruth Caffee

## We bought a Lustron house

Jack and Ruth Caffee have a lot outside of Hinsdale, Illinois, and have ordered a five-room cottage. The house will be 32'x35'



See page 160 for floor plan of this house

I shouted to Jack, "Stop the car! Look over there. That's *our* house!" And there, on top of a green knoll surrounded by young trees, was a pale-blue cottage with a little porch. In front were a young couple spading up the ground for a garden. Jack pointed out, unnecessarily, that the house wasn't ours; it was theirs. We got out of the car, walked up to the gardening couple, and soon the four of us were in earnest conversation about housing and houses. They said theirs was a mass-produced Lustron, the first one built and a model for others to come. It had taken two weeks to assemble and had cost \$7,500. They invited us in for coffee and a look around. We looked and went away convinced that it was just what we wanted. It had five rooms and a utility room; it came equipped with a combination clothes- and dish-washer and an automatic water heater. It was of all-steel construction; the walls were of vitreous enamel, the floors of asphalt tile, and there was plenty of storage space—all of which looked like easy housekeeping to me. There were built-in cupboards in the dining-room and in the kitchen, and one of the bedrooms had a built-in dressing-table and large, sliding-door wardrobes. Right then we instigated our own search around Hinsdale for a green knoll of our own (knolls are high-priced, with or without trees), and we ordered our house—pale blue with a little porch. And we'll even have a small garden in front.

### All-steel Lustron

The Lustron House, Columbus, Ohio, is made of porcelain-enameled steel, inside and out. The only non-steel item is the concrete floor with asphalt tile finish. The house has five rooms plus a utility room, is 32'x35' over-all. It is available in only one model and a choice of four pale colors. The cost, about \$7,500, includes cost of erecting and the built-in cupboards, bookcases, dish-washer, clothes-washer, heater, radiant heating system, bathroom fixtures, window screens, wiring and plumbing. The house comes in sections, is assembled on the site by a local builder, after the foundation is finished. Working at top speed, it takes three days to assemble, but top speed is not always available. The first Lustron was built late in 1946; the company estimates about 17,000 will be erected during this year.

The living-room will be equipped with built-in bookshelves. The color of the exterior of the house (in this case, blue) determines the interior colors. The Caffee living-room walls and the rest of the house, as ordered, are predominantly pink and gray. They plan to furnish the living-room with a blue rug and a pink sofa, the draperies of deeper pink, blue, yellow



Kitchen comes equipped with floor-to-ceiling cabinets, exhaust fan, light fixtures, but no refrigerator or stove

STEWART DUTCH



If you plan

to buy a pre-fab,

read these cautions:

**DON'T** buy a pre-fab without getting the same advice on its workmanship and materials you would get when buying a conventional house. The fact that FHA will approve a loan on it is some assurance, but it is not complete protection. FHA does not insure anything or anybody but the mortgagee. The fact that RFC advanced money to the manufacturer is no assurance to you.

**DON'T** buy a pre-fab unless you have computed all the extras and gadgets that must be included in the final cost.

**DON'T** buy a pre-fab unless you have first determined that it complies with all state and local building codes, including plumbing and electrical codes and zoning ordinances.

**DON'T** buy a pre-fab unless you have checked the reputation and financial status of the pre-fabber sufficiently to give you a guarantee of workmanship and correction of defects, as well as the reasonable assurance that any specially manufactured parts can and will be replaced.

**DON'T** buy a pre-fab unless you are first assured that a reputable and responsible dealer-erector or contractor will put it up at a cost agreed on in advance.

**DON'T** contract to buy a pre-fab from a picture or blueprint. See a model. You may be disappointed when you see it.

**DON'T** contract to buy a pre-fab unless you have first made sure that the mortgage lender approves the model. If you intend to have FHA or the Veterans' Administration insure the loan, make sure the house has been approved by them, too.

**DON'T** contract for a pre-fab unless you get a contract for delivery by a specified date.

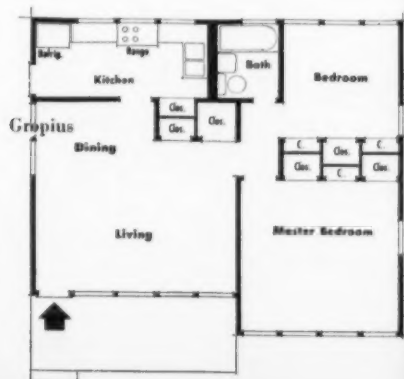
By Charles Abrams

## The facts

"Sir Christopher Wren hath completed the itinerant house for his majestie to carry into Ireland, for him to lye in, in the field: it is to be taken into pieces and carried on two waggons and may be quickly fixt up."  
—From Narcissus Luttrell's *Diary* for February 11, 1690

**I**t is two hundred and sixty-eight years since Wren made his prefabricated house, and the science of warmaking has advanced from the pike and musket to the atom bomb. But the world is still groping for a practical way to prefabricate a house. We have learned how to destroy but not to build. Ninety-seven per cent of our houses continue to be tailor-built, as they were when Washington put up Mt. Vernon. In the one hundred and seventy years of our history, our presidents have been born in Colonial houses, Victorian houses and log cabins, but no president was ever born in a pre-fab!

To build one house, twelve to fifteen trades still work with hand tools, laboriously putting together thousands of parts in five hundred separate operations. Waste and ineffi-





# about prefabrication

ciency keep the price of the home above what the average man can pay. Housing shortages, slums and high rents are the by-products.

Mass-produced housing is the answer, but it is the sleeping princess of the modern era and no prince has yet appeared to rouse her from her slumber. There are candidates at the door, the lady is stirring, and it is being said that the great moment has come.

But, like most great moments, the air buzzes with rumors, some true, some false. Pre-fab is on the tongue of every home-hungry veteran. The advertising budgets of pre-fab companies have added their ballyhoo. In every big city, samples of pre-fabs are being set up with the New Look in housing, and all the techniques of mass persuasion are used to excite public appetite. The promised gadgets range from the latest in radiant heating to plain hot air.

These are some of the myths in current circulation:

MYTH NO. 1. *Prefabrication is a new idea.* The articles going into the house have been "prefabricated" since brick

was baked for the Tower of Babel. More products are prefabricated today than before — oil burners, shower stalls, kitchen and other equipment. But what we refer to as the prefabricated house is one that has more prefabricated products in it than others, particularly the shell of the house.

MYTH NO. 2. *A pre-fab is cheaper than a conventional house.* There is no pre-fab on the market that is being sold in sufficient quantity and at a price materially lower than a conventional structure, built in quantity on the site by a reputable dealer. What is gained in fabrication at the factory is too often lost in transportation. But a good, cheaply priced pre-fab may have this advantage—it eliminates the possibility of your becoming a Blandings. Instead of looking at a blueprint, you see your house and know what it looks like. If your pre-fabber is responsible and you have carefully computed all your costs in advance, you may then avoid the extras that always seem to crop up when you build your own home. [Continued on page 173]



Pre-fab housing has enlisted the aid of such famous modern architects as Gropius, Stonerov, Lescage and Keck. Gropius has designed for General Panel Houses, Burbank, California; Stonerov for Harman Houses, Philadelphia; Lescage for Reliance Homes, Philadelphia; George Fred Keck, page 175, for Green's Solar Houses, of Illinois





ZEROME NYDER

## American wives are failures

Anonymous

EDITOR'S NOTE: This manuscript is strong stuff. Frankly, it has bewildered us and caused many office debates. Because the author is well known and a man whom we respect, we have decided to pass it on to you for your consideration. We have also shown it to one hundred young men in various parts of the country for a sample reading, and on the opposite page we print some of their reactions. We also want to hear from you. What do you think of this criticism of American wives?

I expect to be called a cad, a cur, a brute, a beast and no gentleman. But it's time that one member of the silent sex spoke up in favor of he-manity.

I accuse American womanhood of failing at marriage.

As a house-furnisher, in the material sense, the American wife scores 100%. She will spend days tracking down the perfect shade of chartreuse to look pretty with her swatch of magenta. But she scores zero at furnishing her marriage. She spends hardly a minute learning to become a real companion to her husband. She is not a partner, but a parasite.

This is not (a) the diatribe of a professional woman-hater; (b) the moan of a man who's been scorned; or (c) the attack of a failure seeking a scapegoat. I am (a) happily married; (b) popular with the women in my office; and (c) considered successful in my field.

And should you think mine is just one man's view, let me assure you that what I say is based on many years of listening to other men. I've heard them in their stag retreats—in offices, at lunch, over cocktails, in clubs, on golf courses and in the gym. And it's all too evident that H. L. Mencken struck home when he said, "The only really happy folk are married women and single men."

Let's get down to cases: for example, my friend Bill and his wife Jean. When Bill first announced that he and Jean were getting married, his pals called him a "lucky dog." In a way they were right. As a married man Bill is treated like a dog—except that he doesn't have a house of his own.

Bill is thirty-three—bright, honest, ambitious, hard-working. He and Jean have two kids, and he's paying for a house in the suburbs where they have sun, fresh air and their own back yard.

He's also paying for an automobile, which Jean uses to make shopping easier, and all the big and little things that make their house a pleasant home, including many appliances to lighten Jean's housework. Then there are the family's food, clothing, medical expenses, entertainment and an endless list of items [Continued on page 148]

## Nine young men answer the author

We submitted *American Wives Are Failures* to one hundred young men for comment. Below are typical reactions . . .



Lawyer, 28. Boston, Massachusetts

That some men marry shrews is undeniably true, but to conclude so broadly and so venomously as the author has done that American Womanhood fails at marriage is ruptured dialectics.

It is possible that wives like Bill's and Frank's thrive because men like Bill and Frank, through stupidity or fright, fail to take the responsibility of leadership which practically all women pray to heaven their husbands will assume.



Designer, 30. New York, New York

This anonymous author has obviously pulled his punches. Of course, nagging and finances are grounds for failure in marriage. But more important reasons are: (a) intellectual incompatibility; (b) sexual difficulties; (c) lack of spiritual qualities in modern women. After these reasons would fall our author's criticisms—minor ones, believe me!



Teacher, 33. Charlottesville, Va.

I think that American men are as great failures as American wives, and that they are in large measure responsible for the failure of the wives. This is partly due to the great American dream of material success. A man has little left to give a woman after his battle to succeed. American husbands are lousy lovers and they try to make up for it by giving their wives material things. The wife has to have things in order to show the outside world that her husband is no failure.



Salesman, 27. Omaha, Nebraska

I am a bachelor and this writer has explained why. I think he is right.



Doctor, 35. Philadelphia, Pa.

Picturesque and fairly accurate picture of a very small segment of the married population. The main fault of the article is that it does not take into consideration the unreal demands that such a marriage makes of both partners. It appears that both the husband (who is the author) and the wife are products of the same social conditioning and were individually taught that there are a number of things one must expect from marriage and from marriage partners. Unfortunately, the article only blames the wife.



Engineer, 29. St. Louis, Missouri

I think this man is disillusioned, but he is to blame. American men tend to put their women on a pedestal and want to give them everything. They do not make partners of their wives. If this man had told his wife how much he made and how much they could afford to spend, she probably would not expect a fur coat just because Mrs. Jones has one. Men should discuss their business with their wives and make them real working partners.



Newspaperman, 26. Washington, D. C.

I haven't met many people like this—of either sex, thank heaven. My first reaction on reading the piece was: "I must be lucky—my wife is certainly nothing like this." Most women I know worked at one time, or still work, and know the problems of the working man. They do not imagine that their husband can stamp into the front office and demand a raise every time his wife wants a new dress. Also, most men I know enjoy their work. They do not feel pressed upon every minute by the fierce competition which the writer seems to feel. Most husbands and wives agree that they need more money, and work together to get it. I can think of lots of valid criticisms of wives—but I feel these in this article are unfair.



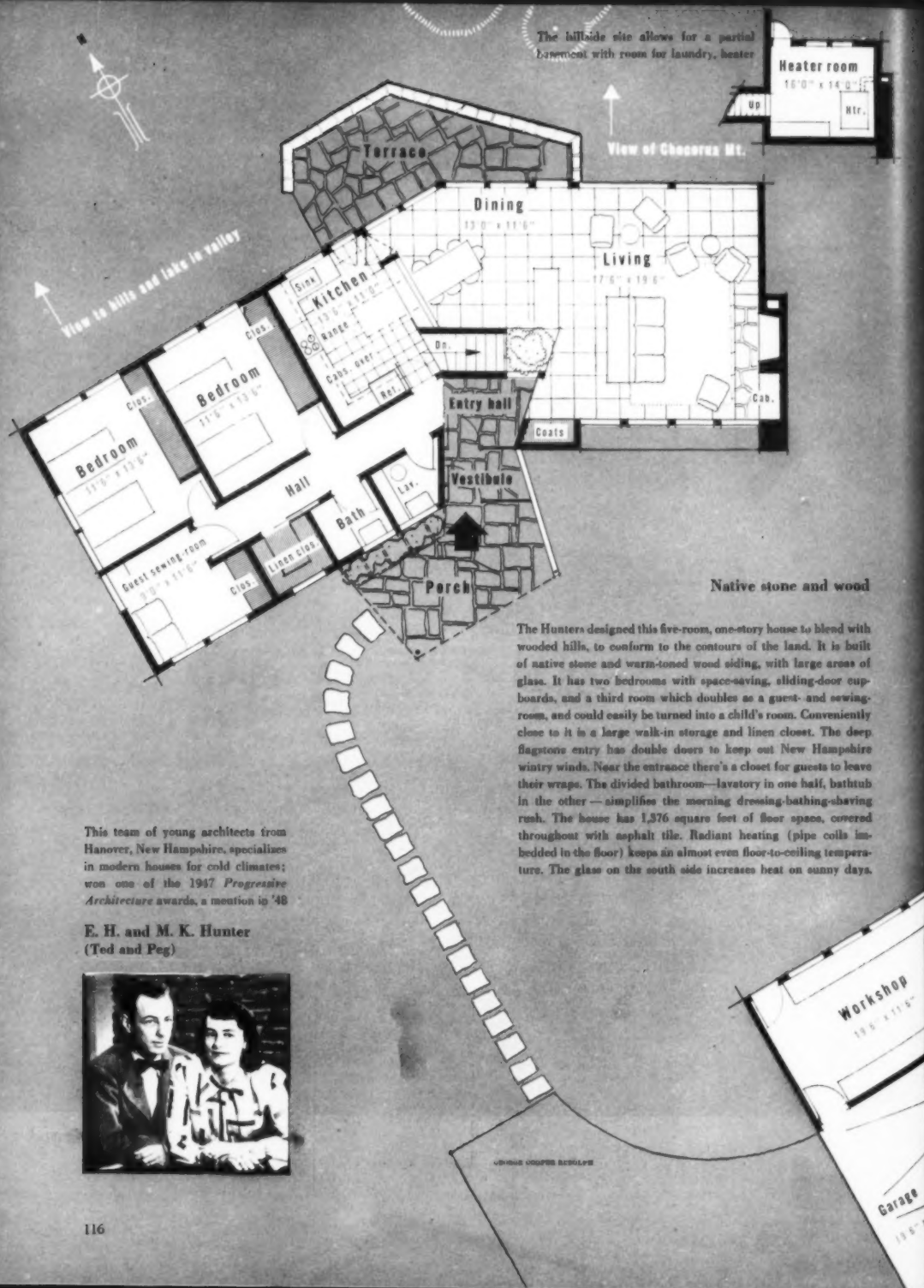
Musician, 31. San Francisco, California

This author must be acquainted with a group of frustrated, immature women, who are not at all typical of American wives. On any college campus today one can find happily married couples working side by side under very trying circumstances indeed. The American wives whom I know are mature, well-adjusted, and understanding women, who love, work with, and help their husbands, and aren't like the women pictured in this article.



Junior accountant, 24. Chicago 1, Illinois

I don't think the article is true to life. There are few women like that for my money. The author must be bitter. His wife evidently doesn't work with him and he doesn't work with her.



This team of young architects from Hanover, New Hampshire, specializes in modern houses for cold climates; won one of the 1947 *Progressive Architecture* awards, a mention in '48

**E. H. and M. K. Hunter**  
(Ted and Peg)



shop

Garage







This all-year-round house was designed for a young couple who like winter sports. Below, the deep flagstone entrance gives winter visitors plenty of chance to stamp the snow off their boots before they get inside. The entry has a corner for stacking skis and snow boots. Left, the terrace for summer dining is adjacent to the living-room, dining-room and kitchen

New Hampshire house



GEORGE COOPER DESIGNER



Above, a view from the living-room toward the dining-room area, showing the indoor planting space and the slide-through table which can be pushed through the wall to serve either kitchen or dining-room. The wide-angled face of glass looks out toward Mt. Chocoma

The garage—placed near the road so the car won't be marooned in winter—has a woodworking shop for the family hobby

## Two hilltop houses

A beautiful house on a hilltop may be a fine thing to see, but it takes all of a good architect's skill to achieve it. A house built on a hill should look as though it belonged, as though it were at home with the trees, the rocks and the contours of the land. On these and the following two pages, we show you two houses, one situated in the forested mountains of New Hampshire, and the other on the steep rock cliffs at Pacific Palisades, California. The houses are not only well designed in themselves but well designed [Continued on next page]

This redwood-and-stucco house was tailor-made for its site. Living-room, hall and bedroom windows face the terrace and the sea. The bedroom (left) was cantilevered over the slope, making it unnecessary to fill in the land



## Pacific Palisades house

P. M. GREENE



The five-room house is built for three, John, Joy and tiny Jill Pratt, with plenty of room for another child

## Two hilltop houses, continued

in relation to the surrounding country. The New Hampshire house is built of native wood and stone to harmonize naturally with the rocky, tree-covered slopes. Its single-pitched roof gives it a low appearance, making the house one with the land. In winter, the snow piled high on the roof provides excellent insulation, by keeping the cold out and the heat in.

The California house is built on two levels. The car port is on a shelf of rock slightly higher than the house. But this fact, instead of giving an unbalanced look to the structure, provides architectural interest and enhances the informal appearance of the whole. The front windows reveal a sweeping view of the Pacific, yet the house is so placed on the hill that the windows are sheltered from the full force of the wind.

42' 1 1/2"

DOWN  
Six risers

Open tree

GEORGE COOPER SCULPTURE



Living-room interior: redwood siding, plaster and a plywood ceiling. To economize, windows were designed for stock-sized glass panes; cheaper than having glass cut out especially

23' 6"

of m

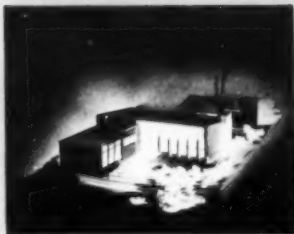
arch  
6" x

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m



Right, behind the house, on higher ground, is the car port, integrated with the house by the lattice-roofed back porch

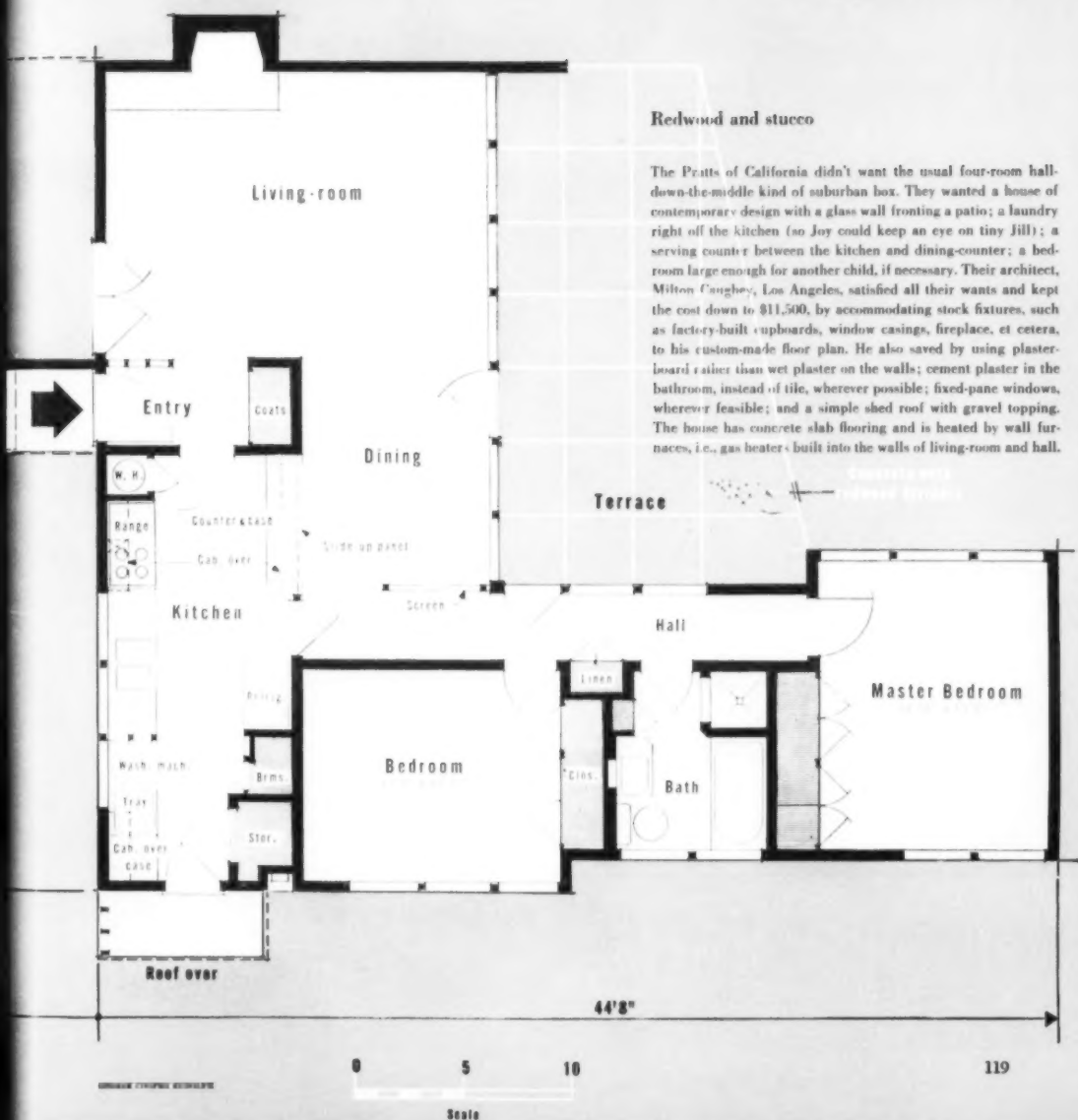


N

### Redwood and stucco

The Pratts of California didn't want the usual four-room hall-down-the-middle kind of suburban box. They wanted a house of contemporary design with a glass wall fronting a patio; a laundry right off the kitchen (so Jay could keep an eye on tiny Jill); a serving counter between the kitchen and dining-counter; a bedroom large enough for another child, if necessary. Their architect, Milton Coughley, Los Angeles, satisfied all their wants and kept the cost down to \$11,500, by accommodating stock fixtures, such as factory-built cupboards, window casings, fireplace, et cetera, to his custom-made floor plan. He also saved by using plaster-board rather than wet plaster on the walls; cement plaster in the bathroom, instead of tile, wherever possible; fixed-pane windows, wherever feasible; and a simple shed roof with gravel topping. The house has concrete slab flooring and is heated by wall furnaces, i.e., gas heaters built into the walls of living-room and hall.

Concrete walls  
redwood trim



By Theo Redman

## Junior addition

... things to make  
for your children

When Junior bangs into the house after a session of play and you say to him, "Hang up your things," and his answer is "Don't wanna!" what he means is that there's nothing enticing enough about his old closet or interesting enough about the hall clothes tree to make him want to go near either of them. But if you say "Put your coat and rubbers in the circus wagon," or "Hang your cap on the telephone pole," that's different. That's glamour! So here are some ideas with that old come-hither for the nursery crowd. You can make these things (a smart thought as Christmas draws near) in your own basement, or, if you haven't the confidence—or a handsaw—you can get a cabinetmaker to cut out the plywood pieces for you, at a slight extra cost.

1. On her bedroom wall, paint a tree that Sister can decorate all year round with hats and ribbons and trimmings. This tree is especially useful for those fragile things that perish quickly by being pushed around in closets and drawers. Pegs spaced on the limbs give the required support. Make them of right-angle screw hooks, gaily painted.

2. Boxes of plywood make excellent wardrobe chests, toy chests, blanket boxes, desks and bookcases for the nursery. A box 20"x 30"x16" is of a highly adaptable size. For building materials,  $\frac{3}{8}$ " plywood is good enough; half-inch stock is excellent. To make the hinged lid on the box fit flush with the sides of the box, nail 1x1's along the inside of the endpieces, three-eighths or half an inch down from the top edge. Make the front



of the box three-eighths or half an inch lower in height than the sides, so the top edge of the front panel gives additional support to the lid. Fit the bottom board inside the front, back and end pieces. And set the bottom in a good half-inch up from the base edge, so that a couple of 1x1 reinforcements can be screwed in from the bottom to give support.

3. To build a child's desk, stack two boxes on their sides, with the lid of the bottom box supporting the lid of the top box, as shown in picture. Screw a [Continued on page 145]

EDITOR'S NOTE: Theo Redman's everyday interest is package design; her extra interest is children's furniture. Far right: she puts the final touch on the furred, rocking kangaroo. The cloth can be bought by the yard

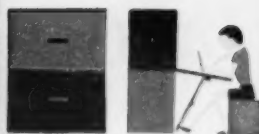




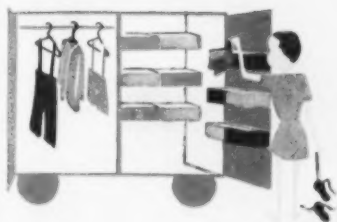
1. Wall tree



2. Toy storage



3. Box desk



4. Circus train



5. Ellie the elephant



6. Blackboard giraffe



7. Telephone clothes tree



8. Rocking kangaroo





KING-WHEAT

## The slip cover and I

I used a pattern and patience—and it worked



Our Lawson is not a perfect thirty-six...



Making your own slip covers is not so easy as falling off a log—magazine articles notwithstanding. I know. I've just made one. It's a backbreaking, pin-swallowing job, and don't let anybody tell you different. Even my pride in our chair's new look, and the nice piece of change I saved by doing the job myself, can't quite rub out all the worrying agony.

But if I am capable of making a slip cover, any moron is. I'm not nimble-fingered with a needle; I never could just "run things up." But I was so tired of the dirty old upholstery on our Lizzie Lawson (that's the hand-me-down chair Aunt Lizzie gave us from her attic) that I had to do something. Well, I could read, couldn't I? And there were patterns, weren't there? with directions plain as a pikestaff, just written for dimwits like me? So I laid thirty-five cents on the line for a pattern of the chair in the catalogue that looked most like our own Lizzie. Then I got my first shock. Our Lizzie Lawson isn't a perfect thirty-six. She is broader and slightly more underslung. I'd have to do what is known as "adjusting the pattern." People who make clothes take this kind of thing for granted, I'm told, and think nothing of nipping in and stretching out a size twelve pattern to suit their own bulges

and declivities. But *my* sewing experience consisted of letting down hems and sewing on buttons. However, those super-simple directions were a help, and I finally got the pattern fitted by taking tucks in the outside armpieces and adding a slice to the back, where it fitted the arm.

I picked a divine chintz with big floral bunches on it—just the thing for our living-room, but for my amateur accomplishments it was pretty far over in the book. If I had to do it again, I'd begin with a plain fabric—no pattern, no right or wrong side—so I wouldn't have to worry about centering the bouquets, or keeping the flowers from growing upside down. The pattern people seem to have thought of everything. I found they include a cutting chart to show the best way to arrange the pattern pieces on the fabric if it has a big design. But even so, a big design means buying extra yardage, and I was left with quite a few large scraps that at first looked like a frightful waste. But I have decided to work out a couple of sofa cushions from these by combining them with plain material, so there will be no leftovers.

Before I cut into the fabric I held my breath, and hardly let it out until I had cut the basic pieces and put in enough pins to see that by [Continued on page 161]

You need a talent for standing on your head...



Opposite: Budget-wise homemakers stretch their decorating dollars by making their own slip covers. You don't have to be an expert if you use the slip cover patterns sponsored by LIVING. The one shown here is Advance Decorator Pattern No. 7516, 35c, and fabric is Mallinson's new multicolored floral chintz, Chesley; \$2.35 at Altman. Notice that the fabric is being pinned on the chair wrong side out; that the pieces are left pinned to the tissue pattern until you are ready to use the sheet of sewing directions on the lamp table. The ready-made Consolidated green welting will be pinned into the major seams. To order patterns, see page 161



Pix and diagrams for sewing illiterates...

I'm pretty proud of my handiwork...



- 125 Still life with wild strawberries, by Raphaelle Peale
- 126 Ice-cream taste
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- 132 Beauty and the feast
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- 138 Falling for spring, by Sally Topping Sun
- 140 How to recover from your vacation, by Richard Joseph
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**R**aphaelle Peale is famous as a miniature and still-life painter of the early nineteenth century. His paintings are noted for their truthness to life, their scrupulous attention to detail. Peale's passion for realism and his nice regard for accuracy are even more amazing when we realize that he suffered from gout—which, in his case, paralyzed both hands. Each stroke of his paintbrush was a tedious and often painful chore and would have been discouraging to any other artist. Peale did not run away from facts, but used them to his advantage. In a more practical way, too, he faced the facts of day-to-day living. He was a married man with several children and knew about such things as budgets, schools, the disorder of family mealtimes and first-of-the-month bills. We usher in our *Facts of Life* section with one of his realistic still-life paintings, *Still Life with Wild Strawberries* was painted when Peale was forty-eight years old and suffering most from gout. Each object is portrayed objectively and deliberately. The painting shows a group of household objects and fruits which might have been seen on any table in Philadelphia at the turn of the century. The china is authentic old Lowestoft.

**Still Life with Wild Strawberries**  
**By Raphaelle Peale**

From James Graham and Sons, Inc.



## Ice-cream taste

It is not enough to say that the drugstore is to the American what the pub is to the Britisher, the sidewalk cafe to the Parisian, the coffeehouse to the Greek. It is all of these, and something more: a cornerstone of the American home and a guardian of American morals.

The druggist, like some green-visored household god, presides at births, deaths and marriages, and is called upon at almost every other decisive moment in his customer's life. It is the druggist who answers the night bell to dole out the penicillin for a sick baby; it is the druggist who wraps up the rubbing alcohol—and nowadays the heat lamp—that revives the flagging warmth in the limbs of the aged. It is the druggist who sells the boy his first bottle of stickum for an unruly cowlick, and the young girl her very first bubble bath and nail polish, guaranteed to make the phone ring at







This eighteenth-century apothecary's shop is restored at the New York Historical Society. Some new drugstores are copying the nostalgic charm of such Early American models

all hours, issuing just endless fascinating invitations.

The procession of merchandise along drugstore counters provides an accurate mirror of the manners of the day: Havana cigars were sold long before cigarettes were considered respectable; hairpins and hair nets preceded bobby pins; in the innocent pre-World War I days when "people of all classes" began to buy automobiles, goggles and ukulele strings appeared on the counter; electric curling irons replaced the curlers that had to be stuck in a gas jet, only to be superseded by a chemical home-permanent-waving set.

It is at the drugstore that all tastes meet, and at the drugstore that the American taste is early formed—for chocolate or vanilla, for the electric razor or the kind with blades, for a heavy perfume or a light floral scent, for the astringent bubbling of a soda or the sweet

There's hardly a spot in the house that doesn't contain some item, from aspirins to flatirons, that was purchased at the drugstore. So what more natural than that decorators should raid the old-time druggist for new accessories: apothecary jars for lamp bases; mortar and pestle for a sugar bowl; candy jars for plants; round and rectangular pill boxes for powder, rouge; a show globe to hang in a sunny bay window

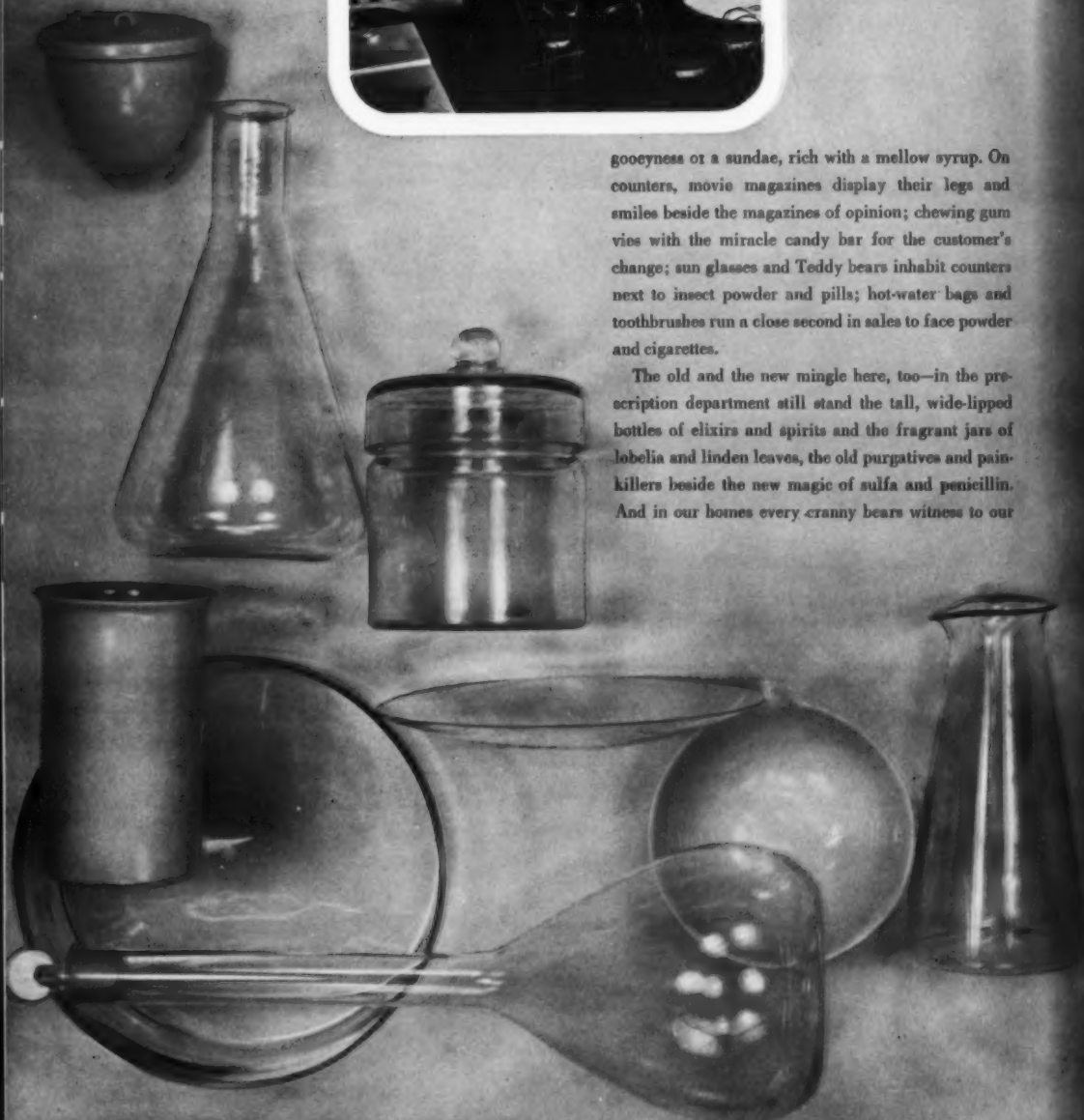


Wil Wright's, Hollywood, dishes out modern confections that Grandfather never dreamed of, in an atmosphere that reflects the old-fashioned ice-cream parlor. Design by Hanley-Copp



gooeyness of a sundae, rich with a mellow syrup. On counters, movie magazines display their legs and smiles beside the magazines of opinion; chewing gum vies with the miracle candy bar for the customer's change; sun glasses and Teddy bears inhabit counters next to insect powder and pills; hot-water bags and toothbrushes run a close second in sales to face powder and cigarettes.

The old and the new mingle here, too—in the prescription department still stand the tall, wide-lipped bottles of elixirs and spirits and the fragrant jars of lobelia and linden leaves, the old purgatives and pain-killers beside the new magic of sulfa and penicillin. And in our homes every cranny bears witness to our



The apparatus below, created in the lab for the pharmacist, finds a place in many homes. Fill the tall cylinder with cream; the mortar and pestle with ivy; the lipped beaker with cream; the decanter with wine; the light-covered dish with bonbons, the little porcelain pot with pungent herbs

devoted traffic with the corner drugstore. It supplies the perfume and atomizer on Mother's bureau; the nose drops in the medicine cabinet; Father's after-shaving lotion and favorite hair tonic; the thermometer, absorbent cotton and safety pins by baby's bathinette; the new writing paper on the living-room desk; the chocolate-covered cherries in the box high on the cupboard shelf where the children can't get at it; the hand lotion in the kitchen; the comic books and easy-to-build-yourself airplane in brother's toy chest; the pink rouge and touted-to-be-bewitching toilet water tucked away under the handkerchief in sister's top bureau drawer.

What more appropriate than that the appointments of the drugstore should [Continued on page 158]





A dark, artistic collage featuring various Christmas-themed elements. At the top, a rectangular box is filled with almonds. To the left, a pine cone is tied with a string. Below it, a small, square, tinsel-like tree is shown. In the center, a button is visible. The background is dark and textured, with a white, torn-edge paper shape in the lower right containing text.

## Presents of mind

It happens to us almost every year: among our Christmas presents there's one an ingenious friend has made. Next year, we determine, we're going to try our own talents. This thought cheers us mightily—right up to December 22 when we realize that once again time has made a monkey of our good intentions. Soon, everywhere, we'll be faced with the reminder to "Shop Early." It's even more important to "Make Early," if you're going to make at all. Here are seven suggestions with easy-to-follow instructions. 1. **Glitter tree:** It is made of thin cable wire, untwisted to make fine spreading [Continued on page 146]



Concocting feasts for the king isn't a chore in a kitchen that's pretty as well as practical. There's ample work space here, compactly arranged to eliminate waste effort. Condiments are at the cook's fingertips on the decorative rack above the stove, utensils only arm's length away. Wall cabinet's interior is shocking pink

FOR COMPLETE INFORMATION ABOUT RALPH LAMBERT'S  
KITCHEN, ACCESSORIES AND TABLEWARE, TURN TO PAGE 171  
PHOTOGRAPHS BY ALFREDO VALENTE

The drop-leaf table seats three comfortably, disappears with space-saving grace when not in use. Morning sunlight through the green glazed chintz of the curtains sets a bright keynote for the day





# Beauty and the feast

Some young wives grouse about their meal-preparing chores as if they were serving a sentence rather than a repast. Me, I love my kitchen and spend some of my best hours there—which isn't really surprising since our culinary department is one of the most attractive things about our house.

While that house was still a matter of swatches and dreams, my wise spouse Bill decreed that we were not to slight or stint on kitchen equipment and décor. He'd been impressed with a statistic he'd found somewhere—that the average housewife spends 35 per cent of her time in the kitchen. He'd been impressed, too, I suppose, with my reminiscences about our kitchen at home, a bright and lively place where family and guests inevitably gathered. He probably figured that if I could feel as happy about our own cooking cubicle he'd stand a chance of being a well-fed gent. And he was so right!

Inspiration for our decorative scheme was pure luck. On a browsing expedition one day, we discovered and fell in love with some marvelous old French prints depicting early balloon flights. They appealed to Bill especially (he was a pilot during the war), and we brought them home, where they sat around looking charming but unwanted until suddenly it struck us that their light and airy quality and live colors would be extremely gay to live with—in my kitchen.

Luck looked our way again when we [Continued on page 150]

Shopping's a breeze when you've the space to stock up against the week's needs and emergencies. And a charming kitchen is likely to transform a so-so cook into a chef supreme



Light, gay and airy is the balloon fabric that Sally chose for her kitchen curtains. Top, one of the prints that inspired the décor shows the first balloon flight, in Paris in 1783



# Living-at-home

A feminine affair

KING-WHEAT



Polly W. is a brisk sort of young New Yorker who likes the efficient look in the office, but the feminine look at home. Page 94

Advance Pattern 4955,  
50c, Sizes 12-20



## Right at home

Make this tiny-waisted hostess coat of green-striped Duchess rayon taffeta. It has a wide band of ruffles, pleated paper-thin, on the detachable shoulder cape, and another lower down on the full skirt, to make a whispering, rustling sound with every step you take. This dress is for your most relaxed moments or for those high occasions when you play the part of hostess, or preside at cocktails or dinner

# clothes...

## Seeing red



To contrast with the cool-colored look of her modern living-room (see page 91), Jenny D., our young St. Louis homemaker, wears sophisticated bright red

Advance Pattern 4953,  
50c, Sizes 12-20

## Glowing hospitality

On the right, this regal red hearth dress of gentle taffeta has a small roll collar and a built-in capelet that extends over the shoulders into a loose back panel, anchored just below the waist. (See back view.) Make this wonderful dress of Hafner rayon taffeta for after-dinner hearth parties this winter, when you and your friends sit snugly around the glow of a log fire





## Right for relaxing

KING-WHEAT



Mary Louise M. in her small guest room-study. (See page 96.) Her dress picks up the blue accents; her sash matches the orange cushions

Advance Pattern 4954,  
50c, Sizes 12-20



## To lounge around

The lounging dress on the left is made of sharp blue Crompton corduroy, dark and wrinkle-proof, for the lady of the house who would rather sit on the floor than on a chair. Opposite, for the hostess whose entertaining has a formal air: a tight-fitting jacket of green quilted Waverly Glosheen, worn with a flouncy apron of the same material over a skirt blooming with flowers, Waverly Imperial Poppy Glosheen

## Elegance in an apron



In her Victorian dining-room, Ava K., a wife with a job, wears a great flowered skirt to match her draperies. See page 93

Advance Pattern 4956,  
50c, Sizes 12-18

### To buy LIVING's Advance Patterns†

LIVING's Advance Patterns may be purchased at leading stores in your city. Or enclose the price of the pattern and order by mail directly from the Advance Pattern Company, Department ML, 331 East 38 Street, New York 16, New York. (Please make all your checks or money orders payable to Advance Patterns.)

†Pat. Applied For



DEAN KETCHUM

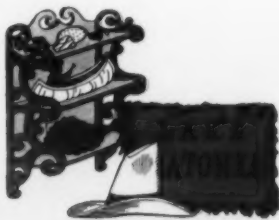


By Richard Joseph

## How to recover from your vacation



Bring in plants from the garden



Find a place for your souvenirs



Record recipes discovered en route



No scientific survey has ever been made of it, but unquestionably one of the low points of human existence is the Return From Vacation, which is for the average individual what the Return From Moscow was for Napoleon's Grande Armée.

You've cajoled your way past customs men, tucked away a tidy train trip, found a cab at the station, battled your bags through the hallway and in through the front door.

Then — nothing.

Or, worse, The Great Let-down.

And the more terrific the trip, the phooyer the feeling.

You plop down your bags, collapse into the nearest chair, kick off your shoes, blow the hair out of your eyes, and groan. You can still hear the ship's orchestra playing the last samba, or you can still smell the piny fragrance of the northland, or you can still see the surf breaking in a crescent over a coral beach.

Then what you hear is the silence of an empty house, and what you smell is stuffy, closed-up rooms, and the only things you can see are the murky shadows of your place with the shades pulled down.

That, *ma soeur*, is the time for you to pull the shades up and yourself together.

Recommended, but fast, is a stiff dose of Planned Activity. One good method is to plan your home-coming before you leave on your vacation trip. Before you depart, make definite dates to see, immediately upon your return, the people you like best. Then you can tell your vacation stories first to the people who matter most. If you meet a lot of meaningless people first, by the time you see your

real friends all your tales will be a dozen-times told. You'll be tired of your own stories, and in the middle of rehashing them, you'll wonder, "Now what in heaven's name was so much fun about *that*?"

Or, after a cooling-off period of a day or so at home, you can go over the list of names and addresses of people you met on your vacation and promised to call, then throw away nine-tenths of them, and then really call the ones you think you'd like to see again—before you forget what it was you thought you liked about them.

One thing you shouldn't sit around in is a stupor. Get going. Get the place aired out, your things unpacked and put away, and your films back from the drugstore.

Best system, and the one that really makes your vacation dollar pay off, is to use the perspective you've gained in getting away from it all to figure out what It All really consists of. It's a perfect time to kick around that philosophy of life business. Maybe you'll decide that the Latins have the right idea about the Good Life, and what are you beating your brains out for, anyway? Or, if you've been to Switzerland, you might have concluded that hard work is what makes a people great, and just having fun is a one-time thing.

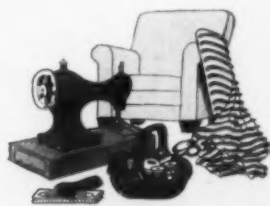
Maybe you'll have decided to study something, like Mayan art, or anthropology, or French. Perhaps the Grand Canyon has started you thinking about geology and such. Or perhaps you have forsworn the steam-heated life and decided to join a tennis club, or become a Brownie and dive through the ice on New Year's Day. Whatever you decide to do, do it now, while the mood [Continued on page 169]



Paste your road maps on a screen



Give your rooms a touch of color



Remodel your old slip covers



Best way to keep in shape and to feel frisky at the end of a rugged houseworking day: perfect posture

Good exercise to prevent you from ever becoming a Mrs. Jack Sprat: saying No to that second helping



GENIE ROHMANN



A home permanent lets you stay there—cozily. Roll your own curls and use waiting time for odd jobs

No time out while your weekly shampoo dries. Junior thinks you're beautiful, even in anchovy pincurls



## Be a pretty housewife

One of the prettiest aspects of being a full-time housewife is that your hours are your own. Granted you're expected to perform miracles with meals, budgets, furnaces, uproarious offspring and a weedy truck garden, you are still three times luckier than the average working wife. She, poor girl, must be on neat display from nine to five, dash home to feed and fascinate a husband and, incidentally, find time to renew the attractive freshness of both herself and her household.

So, actually, you, as the little keeper of the hearth, should be the prettiest girl in America. No matter how crowded are your daytimes, you have a certain freedom and privacy for doing Beauty things coincidentally with housework. For instance, your husband need never see you through a layer of face cream, not when you've all day to wear it in his absence.

And your permanent needn't mean an expensive half-day away in a beauty salon. You can roll up your own curls in a home wave and use the waiting time for any indoor job, from polishing the silver to weaving up a casserole for Joe's dinner.

Then, no matter how many, how messy, the jobs required of your two fair hands, the scars of toil are unnecessary. You cope with that old-fashioned furnace, okay, but never without putting on the pair of loose work gloves that should be kept draped over the shovel. Then, if you wear old leather gloves over a layer of cream, even prolonged tussles with dustpans, gardening tools and paintbrushes will leave your paws prettier and whiter than when you started. Hang a pair of these shabby old glove discards in the cleaning closet, keep a pot of cream on the shelf, and forget them not.

And you're not the girl who has to sit under a salon dryer for your weekly hairdo. You're the one who can scrub the kitchen linoleum, mow the lawn and feed Junior his pablum, all while your dozens of home-done anchovy pincurls dry quietly beneath a scarfy turban. You can even face the world and the supermarket this way, especially if you counteract that neat but skinned-alive look by pin- [Continued on page 168]

Prevention's worth a pound of anything. Work gloves leave your paws like lilies, so wear them always



An ironing board's as good as a beauty treatment, when you know how to use it. Head down, feet up



UGHT TO BE ?

*Cortley dream* Curtains ARE IN PICTURES!

Who went starry-eyed over these Cortley dream Curtain exclusives? Just Hollywood's top decorators, that's all! That's why Cortley dream Curtains are co-starring now with Cary Grant, Myrna Loy, and Melvyn Douglas in "Mr. Blandings Builds His Dream House."



★ Cheers! For those extra ruffles, extra fullness, extra-rich tones. Two-tone top petti-coat of French-headed ruffles... matching flounced bottom in color, too, trimmed again with extra-wide ruffles.



★ Drama! Tailored Tudor in sheer rayon marquisette... 3-yard festoon... French ruffles half-a-foot wide... comes with or without festoon.



★ Thrills! Cortley's exclusive Broiderette... electronic high tufting gives this crisp Priscilla all the look and feel of fine hand embroidery. There's a wide two-to-one ruffle that's light as sea spray. Exqui-Set® finish virtually eliminates shrinkage, makes ironing easier.

*Cortley dream* Curtains

CORTLEY CURTAIN CORP. • New York: 15 West 37th Street • Chicago • Los Angeles  
Manufacturers of better made curtains in the famous royal blue package

## Fix plain foods fancy—with wine

[Continued from page 20]

onion soup, bubbling hot and steaming, to the table, dip from the casserole into individual soup plates, plop a piece of toast into each plate and pass freshly grated Parmesan or Gruyère cheese.

Tomato soup is greatly improved if you use one can of soup to one can of water and add  $\frac{1}{2}$  cup of sherry. Heat, but do not boil, and serve with lemon, lime or orange slices, stuck with a couple of whole cloves.

Next time you make up fish chowder or use a can of Salte Sea—use  $\frac{1}{2}$  cup of dry sauterne or Rhine wine and cut down on the milk or cream.

Black bean soup would be sad and pointless without sherry, of course. Even if your favorite brand includes sherry in the recipe (glance at the label to find out) you should add a touch more. Don't forget that most prepared foods are under-seasoned. It's easy for you to add a little something in the way of flavor—quite impossible to remove same.

Betty Crocker wouldn't know her own split pea soup, and you can take bow after bow, if you'll just substitute sauterne or Rhine wine for one-half of the liquid called for on the package directions.

For a stout and sturdy *potage*, quite different from anything we've ever tasted, combine one can Heinz Scotch broth, one can water, one can Premier cooked red kidney beans, liquid and all, simmer for a few minutes till the flavors are duly wedded, then add two or three tablespoons of dry sherry and ladle into heated, thick earthenware bowls. Sprinkle each dishful with about a tablespoonful of coarsely chopped parsley.

Chicken takes to wine—definitely. Almost all classic chicken à la king recipes call for sherry or muscatel. Here again, you will probably find it advantageous to add a little extra to canned or frozen chicken à la king, but don't use too much. It's wise to start with a single tablespoonful. Stir well. Taste and then use your own judgment.

Roast chicken and the gravy resulting therefrom are tremendously improved if you baste the

chicken from time to time during the roasting with  $\frac{1}{4}$  cup of vermouth or white wine mixed with an equal quantity of salad oil. Vermouth, in case you didn't know, is a wine scented with a variety of aromatic herbs and fragrant flowers. Should you allow Mr. Hornel to roast your chicken for you, i.e., buy it in a can, it helps a lot to baste said chicken during the browning with the above wine-and-oil mixture.

Turkey and duck take on heavenly bronzes and the most delightful flavors when anointed in like manner.

The very next time you try a chicken stew, or fricassee, substitute white wine for one-half of the required liquid. To make the flavor richer, "rounder" and completely wonderful, use broth or consommé instead of water to combine with the wine in stews, casseroles and gravies.

Perhaps a can of baked beans sounds like plain fare, but have you ever tried Baked Beans au Burgundy? For this dish a molasses-flavored bean is best. We like B & M Beans with 2 tablespoons of dark molasses added,  $\frac{1}{4}$  cup Burgundy and  $\frac{1}{2}$  teaspoon Coleman's Dry Mustard stirred up smoothly into the molasses. Bury a small chunk of cooked ham in a bean pot amongst the beans. Bake in a moderate oven—350°—for about forty-five minutes. Sprinkle with rather a lot of chopped parsley and bring forth beans with angelic overtones.

Port, stew, of lamb, beef or mutton, liver and onions, kidneys and tripe, become godlike fare when done with wine. When meat is tough—or even if you suspect it might be—leave it in a marinade, i.e., a soak of wine, with maybe a little fleck of herbs, bay leaf and onion. Not only the flavor but the eating quality of the meat will be enormously improved. Moreover, the wine marinade makes a most delicious gravy.

Broiled fish basted with wine becomes an epicurean delicacy. Sautéed, pan-browned filets of sole, halibut or red perch take on untold elegance when a couple of tablespoons of white wine or

sherry are stirred into the butter in which the fish is fried. A scatter of slivered almonds, Brazil nuts or pistachios over the fish is an inspired thought.

Gourmets have always insisted upon wine vinegar with their salads, but you don't actually need boughten wine vinegar. A dash of red or white wine, or even a swish of champagne, imparts the most exciting flavor and much *chi chi* to a salad dressed at the table. Here again, exact measurements are difficult. But it usually works out to use one part wine to two vinegar in a French dressing. To be more definite, use 1 tablespoon claret or Burgundy wine, 2 tablespoons white vinegar and  $\frac{1}{2}$  cup oil, salt and pepper. This makes a simple but most delicious dressing for green salad or fruit salad.

Desserts of all kinds—fruits, puddings, sauces, custards and parfaits are practically synonymous with sherry. But white wines, port and even red wines can make delightful contributions to the joy of eating "sweets."

Next time you make up a packaged vanilla pudding, add a tablespoon or two of pale sherry. Try sherry as a flavoring for whipped cream. Instead of the usual peaches and cream—pour upon sliced and sweetened peaches, a little sherry. Madeira or muscatel.

Strawberries are wonderful in white or red wine.

Rhubarb stewed in white wine instead of water makes a heavenly compote.

Mixed diced fruits are a thing of enchantment when soaked in port. Particularly delightful are peaches in white port.

And did you ever try making up Jello with wine instead of water—or instead of part of the water? Try cherry Jello, for instance, made up with  $\frac{1}{4}$  cup sherry,  $\frac{3}{4}$  cup warm water. Use one cup white Rhine wine or sauterne to make strawberry Jello. With raspberry Jello use  $\frac{1}{2}$  cup of claret and  $\frac{1}{2}$  cup warm water. You'll be dazzled, we promise you.

### Coq au vin

This is one of the classic French dishes. Actually nothing more

than a chicken stew, the wine lifts it far, far above the usual run of stews. Start with a fricassee fowl or a roasting chicken weighing four to five pounds. Have the butcher cut the chicken into serving pieces, and brown the pieces gently and slowly in butter. Then remove the chicken to a casserole and, in the same butter in the same frying pan, brown 12 small onions, 6 cubed carrots and 6 potatoes cut into slices. Keep them there for the time being. To the chicken in a casserole or Dutch oven, add salt, pepper and  $\frac{1}{2}$  teaspoon dried marjoram or 2 teaspoons chopped fresh marjoram. Now pour on white wine—enough to come within one inch of the top of chicken. Simmer slowly on top of stove or set in moderate oven until the chicken begins to get tender. Add the vegetables. Cook until they are tender, too. Thicken gravy slightly, if you like thickened gravy. Personally, we leave it (as is) and love it.

### Boeuf au Burgundy

This is one of the chinchiest of casseroles. Made up in this way, a couple of pounds of round steak or sirloin should prove ample for six famished characters. Have the round steak cut into eating chunks. Brown meat along with  $\frac{1}{2}$  pound of mushrooms, 6 sliced carrots and 6 medium-sized onions. Use a heavy iron frying pan and enough butter, margarine or what-have-you to keep everything nice and moist. After browning, put the meat, mushrooms, onions and carrots into a casserole or Dutch oven. Add 1 clove of garlic, thoroughly crushed, and  $\frac{1}{2}$  teaspoon of marjoram or a couple of tablespoons of chopped parsley. Pour on red wine within one inch of top of meat; you'll probably need about one quart of wine. Should you need more liquid use consommé or stock made from BV meat extract or beef bouillon cubes. Cover and simmer till meat is tender. Thicken gravy ever so slightly with one tablespoon of flour or corn starch. Mixed smoothly with a little water, the gravy will have a rich, winy, indescribably delicious savor—and the beef will taste bewitched.

## Junior addition

[Continued from page 120]

horizontal door pull (1"x1"x8") into the top lid to serve as a stop for the bracing support of the lower door. Cigar boxes, all painted up, make the desk fittings.

4. A circus train of chests, painted with a wild menagerie of zebras and rhinoceroses, can be built from a number of plywood boxes. (See paragraph 2.) Nail two boxes together to make one car. Cut out four wooden circles (approximately six inches in diameter, 1½ inches thick) for wheels. Level them off at the top and, using screws, attach them to the four corners of the circus car. Equip one of the boxes with a clothes rod, the other with brightly painted cigar boxes—some nailed to the door, some to the blackboard—to hold socks, underwear, suspenders, mittens. Other cars, similarly made, can be fitted with shelves for toys and books.

5. Ellie the elephant is a catchall for toys—a wonderful wagon that the kids can pile high with their blocks and Tinkertoys, and trundle around the house. The elephant's anatomy consists of an apple crate (begged or borrowed from the corner grocery); four castor wheels, screwed to the bottom of the crate; a big rubber ball (to make the elephant's head) and a length of galvanized wire, called tie wire, for his trunk. These last items are all available at the dime store. The wire is tied around the ball (see drawing); both are fastened with an eyescrew to the rim of the crate. A wooden drawer pull (5 & 10, also) tied to the other end of the wire completes the elephant's trunk.

6. When a blackboard is not a blackboard, it can be a giraffe. And on its reverse side it can store art supplies. To make the blackboard, cut a square of Masonite (available at most lumberyards and carpentry shops) and cover with Devco's blackboard paint. Screw the finished blackboard to a square frame of 1x1's. Cut the upright pieces of the frame of sufficient length to become the giraffe's legs—one front leg and one back leg. Screw into the frame a tall piece of wood for the giraffe's

neck. To this, screw an inch-thick triangular block for the head. You can stop here and hang the blackboard on the wall, as is. Or, if you're ambitious, you can give the giraffe a body by making a storage place for art supplies at the back of the frame. To do this, construct a box of ¼" plywood, about four inches deep and of the same length and width as the square of blackboard. Finish the box with shelves and a sliding door. Fasten the top of the box, by means of two hinges, to the top of the blackboard frame. Screw in a third and a fourth leg to the bottom of the box. Screw in a large hook and eye between the lower part of the box and the blackboard, to latch this easel animal firmly on all fours. The hook and eye makes it possible to fold the giraffe against the wall when it's not in use.

7. With a telephone-pole clothes tree you may be able to talk your youngster into hanging up his outdoor play clothes—the ones that usually get too dirty or snowy to hang in the closet. Drill two holes through the sides of a four-foot clothes-closet pole and slip the two crosspieces, made from half-inch-thick doweling, through the holes. Drive in nails to hold crosspieces securely in place. At the dime store, buy small green glass drawer pulls. They'll look like insulators, but in this case will serve as hat-and-coat pegs. For the base, get a six-inch length of four-inch iron pipe from your plumber, and anchor the clothes pole in it with cement. Paint everything but the glass "insulators" dark brown.

8. Pocket-sized tots will rock with delight on the lap of this kangaroo rocker. The pattern consists of four pieces: back, seat and two sides. Note that each of the sides and its rocker-shaped bottom is cut all in one piece. Materials: six or seven square feet of plywood is sufficient; half-inch stock is necessary for strength. If the rockaby baby in your household is under two years of age, install a bar in front of the seat to keep him from toppling out. To make the kangaroo more lifelike, cover with a mohair plush slip cover.



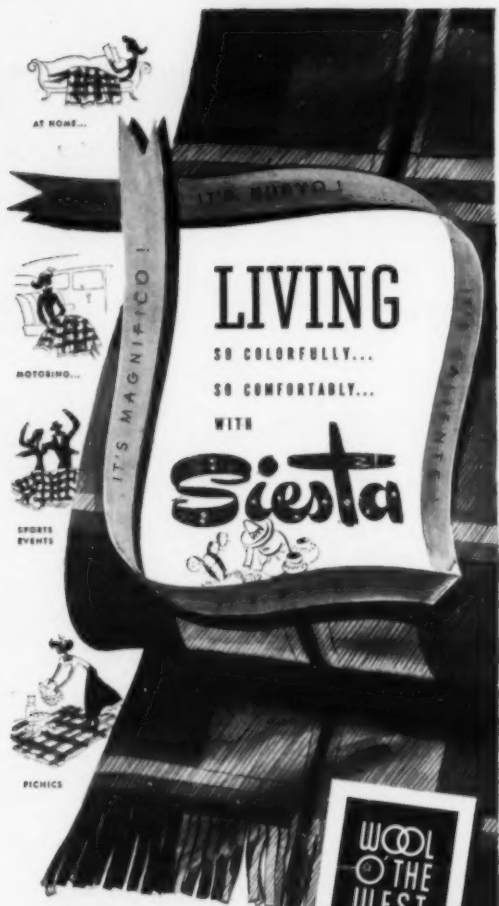
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## Presents of mind

[Continued from page 131]

branches, and hung with a handful of ornaments, sequins, colored beads and other odd bits of old costume jewelry. The tree makes a gay centerpiece for a dressed-up holiday party, or a flash of trimming over a Christmas mantel; or it can be hung above a doorway—your own version of mistletoe. To make it you need a three-eighth-inch cable wire. The length of wire depends on the size tree you want. Pull the wires apart at the top to form twigs, but leave the rest of the wires entwined for boughs. The more gnarled and twisted the tree, the better it looks. Give the tree a coat of flat paint—black, brown or green—and suspend beads and other oddments from the boughs by silk thread. Sequins and colored beads may be purchased from any millinery supply store.

To make a table centerpiece out of your tree, bore a hole in a small block of wood. Stick the bottom of the tree in it and build out the base of the trunk with plastic wood. If a piece of tin is used for the base, support with furnace cement instead of plastic wood. Or if you would rather dispense with the fuss of paint and wire, break off a bare bough from a bush and trim it with old junk jewelry.

**2. Initialed glassware:** All you need is a set of plain glasses—as inexpensive as you like—and an Amco Glass Etching Kit. The kit includes a tube of cream, your choice of three stenciled initials, plus instructions. The stencil is placed on the glass, the etching cream is applied, you let it stand for two minutes, and finish! Cost: \$1, postage paid. American Handicrafts Company, 45 South Harrison Street, East Orange, New Jersey. Mirrors, coasters, ash trays, carafes and bowls can be etched by the same process. For an extra-special gift, give away a jar of your fanciest preserved fruit (that you've canned yourself). Etch each Mason jar with a pear, apple, plum—depending on the contents. Or etch with the initials of the person you're giving it to. An Amco booklet of extra designs—rabbits, pears, carrots, et cetera—and instructions may be purchased for an additional forty-five cents,

from the same mailing address.

**3. Playing-card case:** This case is cut from one sheet of 10"x10", 1/16" clear plastic. To make the case, you need a sharp knife or mat knife for cutting to size; a file—a nail file will do—to round the corners; steel wool for a fine finish and for rubbing in the monogram; a kitchen oven to melt the material into a flexible state. We made our case by folding the heated plastic around two molds, made from two small pieces of linoleum wrapped in felt, with a pencil stuck in one end to give the case a wedge shape. Our pattern came from a book called *Working with Plexiglas*, \$1.50, sold by Arthur Brown, 67 West 44, New York 18, New York. You might also figure out a method for yourself with the aid of *How to Use Lucite*, a free pamphlet also available at Arthur Brown's. The sheets of plastic can be purchased for \$1 apiece or \$8 a dozen, postpaid, from the same address. One sheet makes two cardcases.

**4. Pottery:** This pottery requires no firing. You just mix the powdered clay with a special liquid. Place the wet mass over a mold, cover with a thin sheet of glazing paper and allow to dry. A Town-line kit, #4978, that includes complete instructions, plus a large square mold and two small square ones, plus the clay, glaze and other makings, costs \$4.95, postpaid, from American Handicrafts, 45 South Harrison Street, East Orange, New Jersey. Other fancy shapes, such as the round piece of pottery shown on pages 130, 131 can be purchased separately.

**5. Christmas cards:** To turn out your own Christmas cards you need scissors, paste, ribbon, colored paper and a few old issues of magazines (circa November, December), plus a handful of holly, pine or balsam sprigs. The card shown on page 131 was made from deckle-edged paper (bought at a printing shop) to which we stapled a Christmas sprig (picked in our art editor's back yard) and tied around with green-and-silver ribbon. The Christmas bulbs were snipped out of shiny colored pa-



per. We made other cards by pasting up Santa Clauses, angels, reindeer, wreaths and Christmas greetings we'd cut from the ads in old magazines.

**6. Fruit cake:** This is a Christmas project for the culinary expert (male or female) in the family. The recipe was especially created for LIVING by General Foods:

#### Fruit cake

2 cups sifted all-purpose flour  
 ½ teaspoon double-acting baking powder  
 ¼ teaspoon cloves  
 ¼ teaspoon cinnamon  
 ¼ teaspoon mace  
 ½ pound butter or other shortening  
 ½ pound brown sugar  
 5 eggs, well beaten  
 ¼ pound candied cherries  
 ¼ pound candied pineapple  
 ½ pound dates, seeded and sliced  
 ½ pound raisins  
 ½ pound currants

¼ pound citron, thinly sliced  
 ¼ pound candied orange and lemon peel  
 ¼ pound nut meats, chopped  
 ½ cup honey  
 ½ cup molasses  
 ½ cup cider

Sift flour once, measure, add baking powder and spices and sift together three times. Cream shortening thoroughly, add sugar gradually and cream together until light and fluffy. Add remaining ingredients. Add flour gradually. Bake in two greased pans, 9"x4"x3", lined with greased paper, in a very slow oven (250° F.) 3 to 3½ hours. Makes five pounds of fruit cake. After cake has cooled, peel down paper lining and dampen surface of cake with brandy. Replace the paper and wrap in brandy-soaked cloth. Place in tightly closed container until used. (This moistening lasts for one month, may be repeated for several months if necessary.)

**7. Copper bracelet and pin:** The bracelet is made from a piece of soft copper, 1½" wide x 6" long, 18-gauge thickness. To make: Round off the four corners with metal shears or a metal file and smooth the rough edges with steel wool. The steel wool can be purchased at the dime store. But don't buy the kind that has been treated with soap. After smoothing with steel wool, place the copper on a hard surface (a steel plate, cement, et cetera) and hammer with the round end of a hammer or pound with any metal-embossing hammer. To make the design on the bracelet, turn the piece of copper over and place it on a lead or soft-wood surface and hammer the six indentations (see photograph on page 131) into the metal with the end of a file or with the head of a large finishing nail. To curve the bracelet, bend the soft copper around a broom handle or a gas pipe, or whatever round object is most convenient. The pin, made of

20-gauge soft copper, 2½" x 1½", is hammered and pounded in the same manner. The only difference is that the pin must have a safety catch soldered to the back of it. Both the bracelet and pin are polished by rubbing with steel wool. Finally, to prevent tarnishing, the metal should be brushed with clear lacquer.

The two pieces of copper, the bar pin with safety catch, #2780, and solder bar, #2543, and the metal lacquer may all be purchased together in an eighty-cent kit, postpaid, from American Handicraft, address above. If you don't have the necessary tools, they can be ordered from the same address or bought at your neighborhood hardware store. Shears cost about \$1.75, a small file around fifty cents. Thus ends this make-it-yourself list. Start now, and you'll finish up in good time for the big day.

The photographic spread, pages 130 and 131, is by Somoroff.



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for women of inherent

good taste

## American wives are failures!

[Continued from page 114]

headed "miscellaneous."

Bill's day begins at 7, when he's up to tend the furnace. If his helpmeet has decided to be really self-sacrificing—i.e., to get up and prepare his breakfast—he gulps down some juice and coffee before he tears off to the station to make the 8:11.

At his office he plunges into his advertising work, and it's not easy. He competes not only with the other men in his company, but with hundreds of good men in other firms. He must give of himself to many kinds of people. Some want favors, some try to quarrel, some seek sympathy, some have schemes. All pull at him—and in divers directions. On top of it all, he must prove to his boss every minute of the day that he's a good man on the job.

Sometimes Bill brings in a large account. His boss beams and Bill is on top of the world. At other times, everything goes wrong. His rivals land an account, Bill's contacts are too busy to see him, a campaign fizzles. By the end of the day Bill is tired and frustrated. He comes home on the 5:50, to the woman who waits for him.

And has she been waiting for him? You bet your boots she's been waiting! She wants to tell him that Mrs. Whipple-Next-Door showed up in a new hat today, a feather number that cost forty dollars and was simply ravishing, while she has been trying to make last year's hat look new.

"Of course, you wouldn't notice," she informs him. "But all the women can tell it's just last year's hat with some inexpensive new feathers!"

That isn't all. As a matter of fact, Jean has prepared a number of subtle remarks to let Bill know that he's been maintaining her in a manner only a hair above a kitchen scullion. She seasons his dinner with innuendo:

"Do you know, dear, that Tom Whipple-Next-Door makes twice what you make? And that he's six months younger than you are, too?"

And "The Whipples-Next-Door have decided to hire a sitter three nights every week, just so Hannah can get out and have some fun.

Isn't that thoughtful of Tom?"

And "Darling, I saw the *niciest* li'l dress at Ye Towne Shoppe today. But it was sixty-five dollars, and I told the saleswoman, 'My husband doesn't make that kind of money!'" If Jean doubts whether Bill got the point, she follows this with a deep sigh.

And "I wish we could afford to join the club this year. . . . Did I tell you about Timothy Higgins, my old beau? He's just been promoted by his company. . . . I wish you had to take care of those children of yours instead of breezing out of here every morning. . . . Hannah Whipple-Next-Door goes to the beauty salon every single week. . . . Why don't you hit your boss for a really big raise for once?"

And on into the night. I suppose her feminine logic tells her that if she makes him feel like a failure, he'll have enough confidence to badger the boss for a raise. No wonder the better halves turn their husbands into bitter halves.

Of course, most women want their husbands to get ahead. And they're willing to help them—provided they needn't do anything more strenuous than nag.

Take the case of a Chicago boy I know, a radio producer I'll call Frank. Frank's wife Joan argued that his job, which he enjoyed, didn't pay enough. She prodded him to "angle for the station manager's job, dear."

She kept goading him with the monotony and insistence of a radio commercial. Finally, Frank's sales resistance cracked. Jobs at this executive level are not easy to find, but he heard of an opening in Philadelphia, applied and got the post.

Was Joan happy? Did she congratulate him? Did she understand that he was willing to forego friends and roots in Chicago, just to give her what she wanted?

She did not. Frank was just asking her for another sacrifice. He was forcing her to move "here, there and everywhere," as she so sweetly put it. He didn't have the guts to fight it out right here where all her friends were!

Why don't men like Bill and Frank cut loose? Simply because

they know there's something of the Jean and Joan in every Jane. It's a rare wife who won't howl and holler when she's asked to adjust her plans in order to further her husband's career.

And I'm not talking about big adjustments. Just listen to the wails if dinner must be pushed up an hour or a party cancelled, if the bread-and-cake-winner must work on Saturday, or if he brings home his books some evening when she was set to tell him all about her troubles with Junior or the janitor or Mrs. Whipple-Next-Door.

What's more, having studied two generations of hamstrung husbands, I can tell you that this sort of selfishness has been going on for some time. Mrs. America gets her nagging tongue from Mother.

As a child, she heard Mom complaining to Dad that he wasn't doing enough for her. To win sympathy and loyalty, her dear mother made it clear that she "worked and sacrificed" for the family. Naturally, she pooh-poohed the daily grind and other self-denials made by Dad. Mom is responsible for building up in her daughter's mind the idea that "it's the woman who pays."

Why are American women so well prepared for housekeeping, so ill prepared for marriage?

Mom's influence is part of the story. The real key is the fact that the American woman is brought up on fairy tales—ancient and modern. And she remains forever enchanted by their spell.

When she's only in pigtails, she learns that Cinderella, through sitting and wishing, gets herself married off to a handsome Prince Charming and lives happily ever after. She may read many books and many stories, but always there is the same dream-prince on the same cream-colored charger.

The years pass. She turns to Dream-of-the-Month-Club novels, and here she finds the same stories translated into modern terms. Also, she loves to go to the movies, where she can watch spellbound as the stenographer marries the boss's son (a dreamy guy in a cream-colored Packard) and lives happily ever after.

"Happily," you understand, means only furs and finery. There must never be a worry on the horizon—or a vacuum cleaner. Only a mental vacuum!

By the time she's eighteen and husband-hunting, our girl has heard and seen this myth so many times that she accepts it as gospel truth. She hankers after a husband who is not a husband, but a self-contradictory fantasy—a combination Prince Charming-Casanova-Tarzan-Valentino-Superman.

**H**ow sorry she would be if she ever got him!

Prince Charming is obviously pompous and a snob. Casanova is a philanderer. Tarzan has never developed his mental muscles. Valentino wouldn't diaper or do dishes. And Superman could easily read her petty little mind!

Besides, since she is looking for a hero, let's take a look at her. As an average American house-frowse she has brownish hair, smallish eyes, stands under five-feet-five in height, owns an ever-so-slightly-receding chin and is seriously contemplating going on a diet.

She's no Lana Turner. She shouldn't for one moment let herself believe her Joe isn't aware of that.

However, she needn't worry. I can tell you that Joe does not want Lana Turner. Joe is realistic enough to know that Lana is no Lana Turner either. He knows that the Circe-sirens who slink across the screen do not exist in the light of day. He knows they are hooked-up manikins, manufactured with the aid of beauticians, wigmakers, script writers, directors, careful camera angles, cheesecloth in front of the lens and padding in the right places.

Joe would rather have the real thing.

Joe's missus would rather have stars in her eyes. If her husband is not a Charles Boyer, she chalks that up against him. If he doesn't have the physique of a Weismuller, she puts that down as a demerit, too. (Of course, Boyer doesn't have Weismuller's finger either, but she doesn't want logic!)

If her Joe can't maintain her in the manner she sees in the

movies, he's also a business failure. Because success seems easy in her spellbound world, she can't understand why her Joe doesn't make the grade. The fact that he must work for a living, that he doesn't have the script handed to him but writes it as he goes along, that sometimes the going gets rough—all this makes him less than heroic in her eyes.

So, though she'd never admit it, she attacks him in all a woman's subtle ways as punishment for his "failure."

I do not say that wives intend to be malicious and perverse. After all, every one of us—men and women alike—have our own dreams, fears and frustrations. But men have learned to understand themselves objectively. They've learned to see their problems in perspective. They've learned to tell shadow from substance. On that score, women have a lot to learn.

They can start by trying to understand their husband's problems. They can try to appreciate the great amount of concentration, energy and discipline it takes for him to wrest even the smallest victory on the job front. They can try helping him, instead of hindering him, for the essence of marriage is sharing—not shrewing.

A wife's help and guidance can be of great value to her husband. And as she helps him with his burdens, she'll find him pitching in to lighten hers.

I expect that most of this will fall on deaf ears. But before I finish, I have one request. It's addressed to you wives who do struggle out of bed in time to make your husband's breakfast. It's a simple request, although I am aware that it may deprive you of much pleasure.

Please don't nag at breakfast.

It will be hard. I know. By now nagging is practically part of you. You began practicing it when you learned to "play house" at the age of three. You may still be playing house. But remember that your husband has a hard day ahead of him; he is not going to "play" office.

And now I'm ready for the cat-calls.

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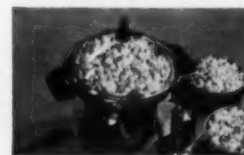
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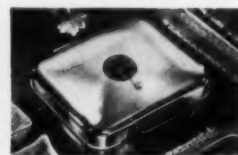
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## Beauty and the feast

[Continued from page 133]

discovered some beautiful green glazed chintz that also used the balloon motif. It was expensive, but since I needed only four yards to use at our kitchen window, I decided to buy it. I made the curtains myself and hung them on great white enamel rings. We painted the walls a bright chartreuse, picked up from the chintz—a perfect complement to the dark blue of the inlaid marbledized linoleum. We matted and framed the prints and hung them in the panels of the kitchen doors. Our drop-leaf table faces the window, and even on the grayest and grimmest of days this is a bright corner. Its effect (with a big assist

servants and never temperamental. Our sink, cabinets, broom closets—all the Youngstown equipment—are dreams of compactness and utility.

Cooking dull? Perhaps it's the stage setting that takes all the drama out of it. Granted, before Bill went off to war he was pretty sot in his menu manners and a typical meat-and-potato man. But he came home with more than a taste for travel. War had developed not only his mental capacities, but also his appetite for, and appreciation of, a great variety of foods and flavors. He had become accustomed to seasonings, and my wire condiment shelf above the



Everything at her fingertips means no waste motion for the lucky cook in this kitchen. Spacious drawers in the Youngstown unit save steps

(from the Silex!) can actually turn Bill, the original Dracula before 10 a.m., into a reasonable facsimile of a human being. Another colorful touch—our dishes are in sunny shades of pink and yellow pottery, and we painted the insides of our cabinets hot Mexican pink.

Daffiest and most successful idea in the anti-dreariness décor is my flyer-husband's brainstorm. He took a roll of wallpaper, companion to the balloon fabric, cut out some of the balloons and pasted them up so that they go dipping and soaring about on the walls and even on the ceiling. With that fillip of carnival spirit, who could be dull or monotonous about the "three-a-day"?

But pretty being as pretty does, my cook's lair is as handy to navigate in as it is pleasant to view. Our Norge refrigerator and gas range are the most efficient of

stove is always well stocked. I've found that using herbs and spices is an economical way to earn a reputation among your friends for infinite variety and sparkle as a cook.

A love for sauces and spice and everything nice hasn't, however, alienated Bill completely from good old stand-bys like roast beef and pie, and that's why our weekly food plan is usually built around one big piece of red meat. From there on, I improvise, using his preferences and my war-learned lessons of what we both need every day to keep fit. I'm no nutrition-crank, praise be, but I am conscious that orange juice, cereal, eggs and toast every morning get us off to a good start, and that greens, vegetables and fruits fill big cavities in our bodies and help create deliciously different dinners at little cost.

Daily breakfast is pretty routine, which Bill doesn't mind. Saturday's my time for making special things that take a little longer and will last a couple of days. Frequently, during the week, while I'm getting breakfast I'll whip up something for dessert that night; for instance, I'll put a can of fruit juice in the freezing compartment to be used later as sherbet with fresh fruit. Or perhaps I'll get under way the makings of our lamb kebab.

The formula I find best to follow when shopping for two without an over-abundance of storage space is to leave our weekend order at the market late Thursday. It is delivered by 8:30 Friday morning, so I can put the perishables away early. I get in on good weekend specials this way, without the time-consuming waits of late-Friday or Saturday marketing.

My order generally consists of a roast—this week it's a leg of lamb (about seven pounds)—which will start out its tour as a roast and show up three times during the week; frozen orange juice in cans (it keeps for days in the freezer compartment and saves me

precious minutes every morning); salad greens—in abundance and variety—lettuce, chicory, endive, watercress, cucumbers, tomatoes, radishes, onions, avocado, peppers; staples to replace those I've used the previous week—rice, canned shrimp, crab meat and sardines, canned chili and luncheon meat (even Bill doesn't recognize it the way I disguise it), canned soups and muffin mixes, fresh fruit, whatever is most plentiful.

It's dinner à deux at least four nights a week, and those are the nights when Bill and I dream up our little surprise dishes that later fill the festive board for buffet supper parties and such. One night a week we invite another couple; maybe one night we have six friends; one night we leave free for unexpected visiting firemen or potluck, with Mother and Dad sharing. We frequently eat in our pretty kitchen—whether alone or with a group; in the latter case we use our table as a buffet.

Here's how this week's menus break down, starting with the weekend—since that's where we begin the food planning in our ménage:

#### Saturday night dinner for four

Shrimp remoulade (canned or frozen shrimp with Blue Plate remoulade sauce which comes bottled, ready to serve. Place on lettuce nests)  
Vinegar-basted roast leg of lamb, sprinkled with fresh mint  
Corn on the cob  
Cucumbers with sour cream dressing  
Frozen éclairs (ladyfingers from the bakery, ice cream and Van Houten's chocolate syrup, to which you add a couple of tablespoons of triple sec)  
Instant demitasse

#### Sunday supper for eight

Fisherman's punch (orange juice and whiskey) or Martinis  
Potato chips served with a separate bowl of avocado mashed with garlic and lime juice  
Platter of sliced ham and cheese  
Molded gelatine loaf—salmon mousse\*  
Scalloped potatoes with green pepper and onion rings  
Toasted rolls  
Garden salad  
Fresh fruit bowl

#### Monday dinner for two

Vichyssoise (Crosse & Blackwell, with ¼ pint fresh cream and chopped chives added)  
Lamb kebab with rice pilaf\*  
Tossed green salad with herb French dressing  
Melon balls and pineapple chunks with tangerine frappe\*

[Continued on next page]



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[Continued from page 151]

#### Tuesday dinner for two

Chili con carne (Gebhardt's canned; about  $\frac{1}{4}$  pound of fresh hamburger, browned, with additional chili added; served in bowls with oysterette crackers)

Salad of raw spinach leaves, beet slices and onion rings with French dressing

Fresh peaches with macaroons (Holiday macaroon mix)

#### Wednesday dinner for two

Tomato-onion soup (Hormel's onion soup, Campbell's tomato, mixed together)

S. S. Pierce lamb stew with biscuit mix topping

Mixed fresh fruit salad for dessert

#### Thursday dinner for two

Black bean soup (canned) with sherry and lime slices

Stuffed cucumbers\*

Boiled potatoes with chive butter

Bran muffins

Salad-dessert (pineapple and cream cheese on watercress)

#### Friday dinner for two

Minute sea food creole\*

Fluffy rice

Lettuce wedges with Roquefort dressing

Fresh cherries

#### \*Recipes

##### Salmon mousse molded loaf

- |                               |                                                               |
|-------------------------------|---------------------------------------------------------------|
| 1 envelope unflavored gelatin | 2 cups flaked cooked salmon                                   |
| $\frac{1}{4}$ cup cold water  | 1 cup finely diced celery                                     |
| $\frac{1}{4}$ cup vinegar     | 1 tablespoon capers, optional                                 |
| 1 tablespoon sugar            | $\frac{1}{2}$ cup heavy cream, whipped, or                    |
| $1\frac{1}{4}$ teaspoons salt | $\frac{1}{2}$ cup thoroughly chilled evaporated milk, whipped |
| 1 teaspoon mustard            |                                                               |

Soften gelatin in cold water and vinegar. Place over boiling water and stir until dissolved. Add sugar, salt and mustard; stir until blended. Cool. Stir in salmon, celery and capers. Fold in whipped cream or whipped evaporated milk. Turn into large or individual molds and chill until firm. Unmold and serve with mayonnaise or cucumber dressing. Yield: six servings.

##### Lamb kebab

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1 pound lamb                       | $\frac{1}{4}$ teaspoon salt   |
| $\frac{1}{4}$ cup salad oil        | $\frac{1}{2}$ teaspoon thyme  |
| 1 tablespoon vinegar               | $\frac{1}{2}$ teaspoon pepper |
| 1 tablespoon lemon juice           | 1 medium onion, chopped       |
| $\frac{1}{2}$ teaspoon dry mustard | 2 tomatoes                    |
| $\frac{1}{2}$ green pepper         | 1 medium onion                |

Have lamb cut in  $1\frac{1}{2}$ -inch cubes from shank end of leg. Blend salad oil, vinegar, lemon juice, seasonings and chopped onion in bowl. Add lamb cubes; let stand five hours, or overnight. Drain. Cut tomatoes in quarter wedges, onion in  $\frac{1}{4}$ -inch slices, and green pepper in  $\frac{1}{4}$ -inch rings. Alternate cubes of lamb on skewer with onion slice, tomato wedge, pepper ring; repeat, then end with lamb cube. Preheat broiler ten minutes; place kebabs on rack three inches from heat, broil about twenty minutes, turning once. Yield: two servings.



**Rice pilaf**

$\frac{1}{3}$  cup rice  
1 cup stock or consommé  
 $\frac{1}{4}$  teaspoon salt

1 tablespoon bacon fat or meat drippings

Heat fat in heavy skillet or saucepan; add rice. Cook, stirring constantly, about ten minutes, or until lightly browned. Add stock or consommé and salt, bring to boil; cover, and cook over low heat about twenty minutes, or until rice is tender. Yield: two servings.

**Tangerine frappe**

Set temperature control of refrigerator at coldest point. Remove label from can of Florida tangerine juice. Place can, unopened, in freezing compartment. Freeze about five to six hours, until can is silent when shaken. Cut both ends from can, push out, spoon into cup with fresh fruit, or cut in one-inch slices and serve on salad greens with whipped-cream mayonnaise dressing.

**Stuffed cucumbers**

4 medium cucumbers  
 $\frac{1}{2}$  green pepper  
 $\frac{1}{2}$  12-ounce can ham loaf  
1 cup soft bread crumbs  
1 small onion  
1 egg

Cut lengthwise slice from cucumber. Remove, with teaspoon, all white pulp—being careful not to break through outer skin. Put pulp through food chopper with meat, onion and green pepper. Add crumbs and egg; mix well. Put mixture into cucumbers. Place in shallow pan; pour in water to depth of one-half inch. Bake in hot oven (450° F.) forty minutes. Yield: two servings.

**Minute sea food creole**

$\frac{1}{2}$  cup rice  
 $\frac{1}{2}$  can condensed tomato soup  
 $\frac{1}{2}$  can condensed cream of mushroom soup

$\frac{1}{4}$  cup sherry  
1 5-ounce can shrimps

Cook rice. Heat together in top of double boiler: tomato and mushroom soup, sherry and shrimp. Serve over hot rice. Yield: two servings.

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Members of the American Institute of Decorators will hold the first big public design forum and clinic in history at Town Hall on October 5. There'll be a morning and afternoon session, with a battery of experts at each. There'll be talks on various phases of decoration and home planning by the men and women who are doing the exciting new things, from creating movie sets and shop interiors to interiors of small homes. This group will also answer your questions, and part of the program will be set aside for the quiz.

Tickets may be obtained now from the American Inst. of Decorators, 41 East 57 Street, New York 22, or two weeks before the performance, at Town Hall, 123 West 43 Street, New York 18. Admission fee will be approximately \$2.50.

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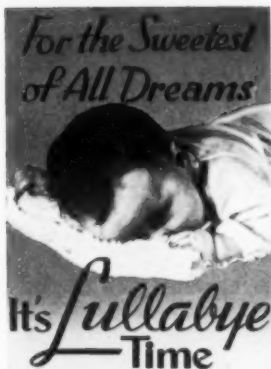
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## We live in a perfume factory

[Continued from page 73]

the mad twenties. There were cartons of "Grip-Stick" toupee paste, glamorous four-inch gold-plated wiggly hairpins, giant blown-glass bottles that once held imported essences, wax busts (with glass eyes, porcelain teeth and real eyebrows) for displaying hair styles and transformations, and about a ton of glass, lumber and filth.

As a matter of fact, Hal appraised the usable raw materials and, being told that we could use anything we wanted, decided that they made the proposition financially feasible.

There was window glass to make repairs. The eighteen windows (about 200 panes) had suffered badly during the years the place was vacant. There were enough gas and water pipes to repair and reorient the plumbing, and there was a pile of matchboard for building a partition. There was some heavy linoleum for the kitchen and bathroom. There were dozens of beauty-parlor partitions, a stack of miscellaneous lumber, a door, and some plywood. All these things were of critical importance at mid-war, when the biggest item of plumbing that could be bought was restricted to five dollars and when building materials were scarce.

It was a little grim, now that we look back on those early days. The roof leaked, windows were drafty, cracked or broken. The ceiling had exposed laths where the plaster had given up and let go. Walls were cracked. Floors were caked with a mixture of dirt and cosmetics. The powder-packaging room was permeated beyond cleansing and was still mildly aromatic. The furnace was decrepit and rusty, but theoretically repairable. Pipes leaked, doors stuck, and so on. It was months before we got over the feeling that we had moved into a condemned building.

It wasn't until the third time over with an electric sander that we uncovered the fir flooring. We used sixteen pounds of crack filler and twenty dollars worth of good-quality deck-enamel on it. A plasterer wanted sixty dollars to fix the ceiling and walls, but we put another twenty dollars into plaster, and by dint of a stiff neck

(Hal's) and sore muscles (mine) we did it ourselves. We paid a carpenter twenty-five dollars to build the partition between the kitchen and the dining-living area. Hal learned a lot about plumbing and heating systems before he got through.

I've given up wondering if anything we set out to do will come a cropper. Somehow it always turns out to be fun and worth while, even if, at the time, it is a little like going over Niagara Falls in a barrel. Hal is optimistic and industrious, to put it mildly.

Our transformation of the old factory was like the coming of spring, with a few premature hopes, a little rain through the roof and then the arrival of comforts and conveniences. Hal moved around the factory shell with a trowel in one hand and a pipe wrench in the other, restoring order by almost imperceptible degrees.

From the beginning we were working on faith. We had a sixty-day clause in our lease and a broken-down heating system. Every now and then a prospective buyer cast an acquisitive eye our way. Architects came and took measurements for remodeling into a four-room house. A printer and a furniture maker wanted to buy, but we were saved by a local building code.

There were lots of skeptics among our friends, who came to peer and wonder—and to leave shaking their heads.

The main area of the space we had found is 40 by 30 feet. It is now used for living, dining and cooking, and has a studio in one corner where Hal paints. The other area, 20 by 30 feet, has a built-in bathroom and dressing-room. We added a shower room and partitioned the remaining area into bedroom and study.

Our purpose in using partitions was to secure adequate separation of areas, giving privacy, without losing the feeling of a big room—a great space. Therefore, the kitchen partition is about five-and-a-half feet high, painted tile-red and topped with sixteen potted sansevieria. The study-bedroom partition is six feet high. The ad-

vantages of partitions are the feeling of space, better circulation of heat and the fact that light from the many windows is well distributed. We have an automatic "intercom" system, too, since all parts are open. Music from the radio or player actually seems to grow louder as you go away from it—an illusion, of course, because you expect the volume to fade. We have concert-hall acoustics. This is important to us because we have a record library heavy on Hindemith, Bartók and Prokofiev.

There were bare-bull drop-lights throughout the factory and we've kept them, using uniform cylindrical paper tubes for shades. The rest of the lighting is of our own design. The kitchen fixture, for instance, Hal made from three lengths of four-inch stove pipe, installing ten sockets for 10-watt bulbs—a well-distributed 100-watt light. It casts no shadow, has no shade (and so no loss of light) and no glare, because the bulbs are of such low wattage. This is an application of the principle Frank Lloyd Wright used in the Jacobs house in Madison, Wisconsin, where he illuminated rooms with unshaded 10-watt bulbs at carefully-paced intervals.

We made a spiral floor lamp out of the copper coil from an old gas "sidearm" water heater (salvaged when we made a replacement). The coil is stretched out, with a nipple soldered on the top for socket and shade, and is firmly planted in a foot-square, three-inch block of mahogany. We have a smaller copper coil from the heater, which we plan to make into a matching table lamp.

Among the things we found on the premises were massage tables. They were built to lift the weight of women having the fat pounded off them by brawny masseuses. They had four-by-four legs (the tables, that is), were leather-covered and as strong as a truck chassis. We cut them down to seat height, and they really stay put.

Hal designed and built the twin coffee-tables. We got the two pieces of beveled plate glass secondhand for five dollars two years ago. Last summer we bought a dozen well-aged black-cherry

boards at a Vermont auction, for eight dollars and fifty cents, and carried them back to Chicago on our trailer.

Another low table is made from a circular piece of  $\frac{3}{4}$ " plywood mounted on three identical picture frames fastened together to make a light but strong (and inexpensive) support. Hal also designed the night stands in our bedroom—glass top, glass-drawer bottom and glass shelf, so everything is open to view. Some people wonder how I can keep the drawers tidy; my only answer is that when you can see what's in them you don't have to rummage, and, anyway, a casual arrangement is more interesting than a fussy neatness.

Without walls and doors, the main areas merge and overlap. However, the floor is painted in areas to correspond to use. For floor covering, we started out with Vermont rag rugs and Mexican serapes, and added squares and rectangles of broadloom of various colors as we went along. The biggest and latest acquisition is a natural-beige Bigelow "Moroccan" in the living area. The rugs are arranged to correspond roughly to the use-pattern, and are laid out in contrasting shapes and colors to make flexible geometric designs on the floors. This is not very obvious, of course, but actually explains their placement.

One of the walls has similar flexibility. The partition which separates the living-sleeping areas had built-in vertical shelf-support strips at three-foot intervals. Hal seized on this feature to experiment with arrangements of paintings and bookshelves. By stacking the plate-glass shelves vertically

the wall can be broken at any point. By letting a pair of shelves run horizontally along the whole wall, with pictures above, an entirely different effect is achieved.

Being married to an artist makes decoration a discipline rather than an art. We have about a dozen of Hal's paintings on the walls and a few pieces of sculpture and ceramics around. Hal has been experimenting with what he calls "polyplane" painting, a product of an agile and inquiring mind. They consist of abstractions on four interchangeable sheets of glass, illuminated from behind by diffused lights. One in the living area is square. By rearrangement of the glass sheets some 15,000 combinations are possible. This was exhibited last year at the University of Minnesota Gallery. The other polyplane painting is circular (the disks turn on roller bearings) and also has infinite combinations—you "dial your own" composition. It was shown at the Art Institute of Chicago's 58th Annual Exhibition of American Painting and Sculpture, "Abstract and Surrealist Art," 1947-48.

Surrounded—at a distance—by large homes and lawns, we have the privacy of a house and all the privileges (of making noise with parties, piano and record-player), as well as all the problems, too: upkeep, heating, decorating and snow-shoveling. With the low rental, our chief investment was hard work. In return we got experience with a flexible floor plan—we keep changing it more or less all the time. We feel that we now know better how to plan a modern house (which we hope to have, one day), so it has been worth while.



ARTIST BY GORDON

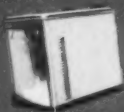
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## Upside-down living

[Continued from page 76]

morning, luncheon is a snack and at night we eat a light supper. Not only are Higgins mealtimes now successful and happy, but by living upside down we all have more time for work and play.

First let me run through a tale whose plot may be familiar to you. Before our domestic revolution, every meal was a scene featuring nagging parents, cranky children and spilled milk—which was definitely cried over. Breakfast was the worst. Every morning we fought a losing fight against time and Kate. The hot issue was whether or not Kate would finish breakfast before the school bus honked. She rarely did. Both Kate and Michael hate hot cereal. Daily they dawdled until their cereal changed from oatmeal to glue, or from farina to cold cement, right before their eyes. Not that the ugly sight prevented me from serving cereal the next morning—or the little ones from again letting it get stone-cold and r-pulsive.

The other meals were not quite so hectic, but they made up in time consumed for what they lacked in food consumed. By evening, the children were often too tired to eat a big dinner. Maybe the fuss of the earlier meals had something to do with it. Maybe the long day's play was responsible. In any case, 6:30 was no time to hand the girls a large platter of meat and potatoes and expect them to handle it with enthusiasm and dispatch. Each dinner ended by Mother's snatching the spoon from the lagging hand and shoveling the rest of the mashed potatoes (cold) into the tired face.

I might add that throughout this whole period of meals seasoned with temper, I was in the peculiar position of having a husband, Jim Higgins, who was present in body but not in spirit, because he was writing a novel. This meant that while he might add a dark threat to mine as the hands of the clock crept closer to 8:20, I still couldn't count on him to back me up effectively. He often didn't know the score, let alone the time.

One day as I sat in my usual post-breakfast coma, after an hour

of saying catyouroatmealoryou'll-be-late, I reached for a paper napkin and started figuring the number of hours a day spent on meals. I headed the napkin "Preparing, eating and cleaning up after." The total came to seven hours out of each twelve-hour workday. Added to the minimum three hours I need to keep the house and the children in clean faces, there was precious little time left for naps, tooth brushing, or chats on the phone.

What's more, no time at all was left for me. I had been trying for some time to launch a career for myself in free-lance writing. The schedule, as outlined on the paper napkin, showed why I'd had so little time for the new project. Of course, I'd been able to snatch moments here and there during the day, but not one single uninter-

rupted stretch. I owned no beautiful, empty time. Uninterruption was what I craved.



The Higgins' have an R.F.D. address at Corey Lane, just outside of Menhaden, N. J. Jim drives to work and Kate catches the school bus at the end of the lane

rupted stretch. I owned no beautiful, empty time. Uninterruption was what I craved.

What to do? I could think of nothing, except to brood on my fate as a harried housewife, and this occupied me for several days. It was, fortunately, while still brooding that I happened upon a clipping in my files that advertised the joys of easy Sunday cooking. The idea was to have a late, large Sunday breakfast and a casserole supper, and a long rest in between.

In such a mood "easy" was my favorite word, and that business about "long rest in between" really

had appeal. Furthermore, the food sounded good. So, following instructions, the very next Sunday I mixed biscuits, broiled meat and made a lot of coffee. At breakfast time I served it up hopefully. And everybody ate and ate, including the children. You can't imagine, unless you've tried it, the utter comfort of a really full stomach before noon. It's an old-fashioned experience in large living—something like lobster and champagne at midnight, à la Lillian Russell. Only, the particular experience I'm describing is more apt to be within reach of the average young mother.

Anyway, by the time noon came no one was hungry. It seemed inhuman to put Kate and Michael to bed for their afternoon naps absolutely empty, so I whipped up egg-nogs, and in five minutes the chil-

dren were happily off to sleep. At this point I felt a little shaken, so I rinsed out their glasses and went off to bed myself.

When I awoke I started thinking. Why wouldn't it be possible to lead the easy life during the week? Why not effect some switches on the menu and turn our eating lives upside down, so that we could repeat for Mummy that lovely, empty stretch in the middle of the day—every day.

The next morning, which was Monday and a school day, I took the plunge. I broke some pork chops out of the freezer and or-

ganized a batch of bran muffins, and even scalloped potatoes. All at the crack of dawn. Again everybody ate and ate. With a minimum of prodding Kate made the school bus at 8:20. And she's been making it every day since (except for that time Jim carefully set the alarm and forgot to pull out the little knob). Best of all, Kate, and Michael, too, have been attacking those breakfasts with an eagerness and appetite I didn't believe possible. This, I think, is not only because they are getting food they like, but because when they wake in the morning their little digestive systems are empty and all set for a big breakfast.

Of course, let me be the first to admit it, some of you may find upside-down living impractical. You who spend an hour or more every morning rattling toward the city on a train may find you haven't time for both the big breakfast and the commuting. And while we're on the subject of disadvantages, may I become actually candid and admit that rising at 6:45 in order to serve breakfast at 7:45 is not easy. In fact, it's quite a pull. However, as time goes by I'm schooling myself in short cuts that will make that dim, sub-human hour less trying—and shorter.

For instance, I mix the dry ingredients of the biscuits the night before, while fixing the soup-and-salad supper. Supper, incidentally, is very much a free-choice meal, with a couple of vegetables required and anything else in the request department. Quite a lot of fun. Anyway, on these night-before-I sometimes even expedite the meat course for the morning, if it's something like fish cakes or hash. Also, cooking potatoes in large batches makes it easy to come up with hashed-brown (a little onion and cream) on one day, and country-creamed (white sauce and a dash of cheese) the next. For you who live within the city, or who live without a budget, there are other advantages: such as (1) store-bought hot breads or biscuit mixes; (2) preparing breakfast in a warm house when you wake up on a winter's morning; (3) being able to afford steak or chops every day or lots of fresh

fish—which is a dish that somehow fits the morning mouth of even the most conservative.

In addition to the increased poise with which I watch the sun rise every day there are other benefits to be derived from upside-down living. Unsuspected at first, they soon revealed themselves—like freckles under a spring sun. To wit: The much disliked hot whole-grain cereal is devoured with cries of joy when it is disguised as hot whole-grain muffins; the noon eggnog assures the children of at least one egg a day, and sometimes, when we have soufflé or custard for supper, even more. Before this we had in our family one three-minute and one five-minute egg-er, and the accuracy they demanded was so trying that I frequently let the whole matter drop rather than

face it. The children are much better fortified against school with hot breakfasts inside. I read this somewhere; but I actually find for myself, too, that the all-gone feeling which used to characterize my midmornings has disappeared. In fact, instead of sneaking a peanut butter sandwich at eleven o'clock to get me through the morning, I'm spurning one at noon because I'm not really hungry. I find that a salad is lunch aplenty.

And, to repeat, everybody in the Higgins family these days is enjoying a sensation that must certainly have been extinct since the enormous farm breakfasts of the nineties—a sensation that combines the pleasurable feelings of the cat full of cream and of the well-fortified farmer ready to lick his weight in unplowed fields.

#### UPSIDE-DOWN BREAKFAST MENUS

Baked Apple  
Broiled Sausages  
Country-creamed Potatoes  
Bran Muffins  
Coffee

Tomato Juice  
Broiled Lamb Chops  
Potatoes Martinique  
Whole-wheat Muffins  
Coffee

Grapefruit Juice  
Finnan Haddie Delmonico  
Baked Potatoes  
Cornmeal Muffins  
Coffee

Tangerine Juice  
Calves Liver with Sour Cream  
and Onions  
Mashed Potatoes  
Buttermilk Biscuits  
Coffee

Prunes Cooked with Cinnamon  
Roast Stuffed Breast of Veal  
Buttered Noodles  
with Poppy Seeds  
Whole-wheat Muffins  
Coffee

Orange Juice  
Flounder Fillets Baked  
in Lemon Juice  
Broiled Potatoes  
Cornmeal Muffins  
Coffee

Orange Juice  
Potato Soup (hot)  
Apple Pie (cold)  
Coffee

Vegetable  
Broiled Sirloin Steak  
Fried Onions New Potatoes  
Melba Toast  
Coffee

Half Grapefruit  
Codfish Cakes with Baked Beans  
Canned Brown Bread  
Coffee

Grapefruit Juice  
Beef-and-kidney Pie  
Fried Tomatoes in Sour Cream  
Hard Store Rolls  
Coffee

Tomato  
Baked Corned-beef Hash  
Corn Pudding  
Potato-meal Biscuits  
Coffee

Tomato Juice  
Baked Picnic Ham  
Scalloped Potatoes  
Baking Powder Biscuits  
Coffee

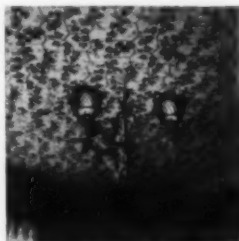
Orange Juice  
Chicken Smothered in Sour Cream  
Popovers  
Coffee

## Ivy is ingenious

PETER MARTIN \*



Ivy trained over wire makes a block pattern on a blank wall. Awning is also green and white



Ivy wallpaper on the ceiling turns dining-room into arbor



Below, ivy in bamboo reeds makes dull doors whistle-hait

Ivy springs from pots on the stairway to embrace the modern dowels, give them charm. The ivy is supported on strings





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*from FINLAND*

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*Illustrated folder and name of retailer nearest you, upon request.*

FINLAND CERAMICS & GLASS CORPORATION  
225 FIFTH AVENUE NEW YORK 10, N. Y.

## Ice-cream taste

[Continued from page 129]

also invade our homes—since the spirit and wares of that store are with us from the cradle to the grave.

The useful objects that the pharmacist uses and the ancient tools and symbols of his trade, unchanged except in design since the first apothecary compounded sal ammoniac from camel's urine in the Libyan desert, have, during the past years, found their way into many homes as decoration or to serve some household purpose.

There are those of us who love the old-time drugstore trimmings:



the brass scales, the lovely show globes, the glass candy jars that used to hold licorice, peppermint drops and rock candy, the hand-blown bottles and the china apothecary jars that were once stock in trade to the druggist. We collect them for our homes and admire them extravagantly in the drugstore-with-a-past where they are still displayed, and in the newest sophisticated drugstores which are currently featuring the old-fashioned décor: ice-cream parlor chairs, marble-topped tables and turn-of-the-century druggist paraphernalia.

At home we use our treasured antique mortar and pestle on the mantel, put pots with ivy or philodendron on the scales, display the apothecary jars as decorative objects or give them a function as lamps. We love the fine workmanship and the beauty of design that were lavished on these everyday drugstore items, each a practical utilitarian object, and yet each made with skill and care, each given its mark of individuality. We say "tsk, tsk, who would ever emboss a druggist's jar with golden letters and eagles and beautiful colors, today?" The answer is no one would, and no one does, but there are those of us who

have cultivated a taste for the modern fixings that the up-to-date druggist uses in his store. They have a simplicity and beauty of their own.

The whole difference between modern design, created for the machine, and early design, created for the craftsman's personal skill and personal touch, is seen in early and late examples of the druggist's gear. Both old and new are fine representative examples of what each generation has best accomplished in design.

In its annual exhibition of useful objects of good modern design, the Museum of Modern Art has several times featured the chaste glass jars, the china mortar and pestles, the simple round dishes, the bowls with a lip for pouring, and the suave glass cylinders and decanters that are sold by modern pharmaceutical houses. Many of us have taken a tip from the museum and bought the glass cylinders to use as vases, the china dishes to use as ash trays, the decanters for water, wine or coffee, the lipped bowls to hold cream, a matching bowl sans lip for sugar, the mortar and pestle for cigarettes or ashes.

So the circle is complete, and the corner drugstore stands us in still another stead: the druggist who is friend, doctor, adviser and merchant, becomes, in addition, purveyor of decorating ideas. And it seems that whether we say mine chocolate or vanilla—our taste is definitely for ice cream and everything that goes with it.

## Our slip is showing

In the last issue we credited Duell, Sloan & Pearce with the publishing of Sheila Hibben's *American Regional Cookery*. The publisher is Little, Brown & Company. Also, we stated incorrectly that Panettes, throwaway linings for frying pans and skillets, are made of paper, when actually they are made of aluminum foil—and we knew it, too!



# Corner on contributors

You've read our articles, now we want to introduce some of the people who wrote them. All these contributors are newcomers to our pages, with the exception of Abrams, whom you have met before

## Tom Lee

display and design consultant, interprets the psyches of four heroines in papier-mâché, metal, wire and plastic. See page 88 et seq.

## Richard Joseph

is a traveler by trade, a writer by hobby. His experience in the travel business makes him a good post-vacation adviser. Page 140.

## Helen Ketchum

started her career at sixteen by drawing fashions for a Detroit department store. She later worked for a Paris mag. and MLE. P. 134.

## Brian Connolly

is a fashion and display artist. On page 139 he employs in modern art the allegorical theme and the technique of old-type steel engravings.

## Charles Abrams

is one of LIVING's favorite contributors, a crusader for better housing. On page 112 he tells all about our prefabrication problems.

## Somoroff

is truly a painter with a lens, and his Philadelphia studio is a vast storehouse of odd objects which he uses for props. See page 130.

## Kitty Higgins

is an ex-model who writes and paints, while her husband writes and writes—for a newspaper and magazines. Turn back to page 76.

## Jerome Snyder

is an illustrator and a painter of murals. He's married, has a wife and a son, and illustrates on page 78 what poor fish bachelors are.

Tom Lee



Helen Ketchum



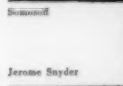
Richard Joseph



Brian Connolly



Charles Abrams



Somoroff



Kitty Higgins

# Window treatments to brighten all the house!

Oh what smart, glamorous, practical windows!

Better yet, these are only hints of the window effects you can fashion yourself for every room in the house . . . with Kirsch easy-to-use drapery hardware and famous Kirsch Sunaire Venetian Blinds.

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**Sun worshippers** meet here! This lovely picture window features casement draw curtains hung on a smooth-gliding Kirsch traverse rod. The stunning overdraperies are supported by Kirsch swinging rods. Just open the draw curtains wide for sunlight; draw them together for control of light and ventilation or for complete privacy! Use traverse (draw cord) treatments for all your windows.



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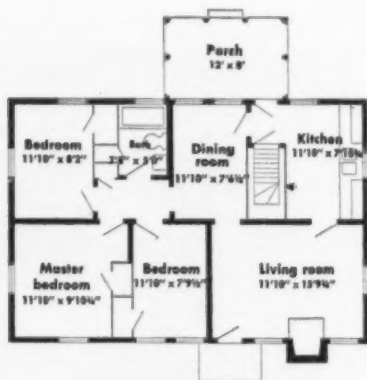
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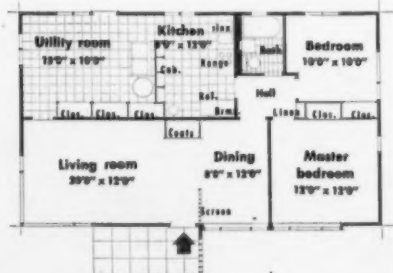


## We live in pre-fab houses

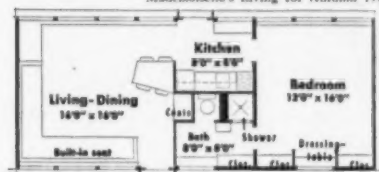
What kind of floor plan does a pre-fab have? Here are plans of the houses we've shown on pages 100 to 111



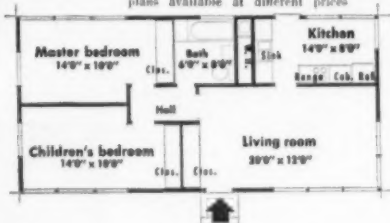
Above, the Landans' Gunnison house in Louisville. Gunnison has eleven plans, each with countless variations



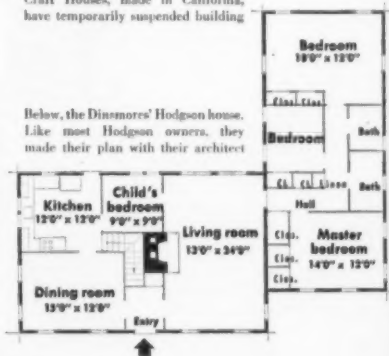
Above, the plans of the Wagner's Lockwood House in Chicago. House and land are bought as a package



Above, the Karlas' house, made by Production Line. There are several plans available at different prices

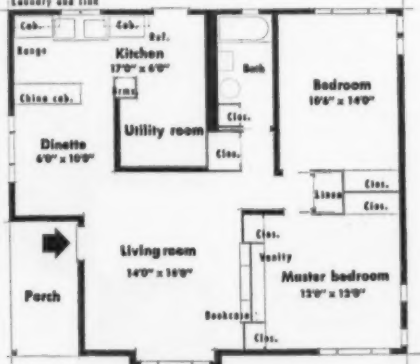


Above, the McRae's house. The Stan-Craft Houses, made in California, have temporarily suspended building



Below, the Dinsmores' Hodgson house. Like most Hodgson owners, they made their plan with their architect

Comb. dishwasher,  
laundry and cloth



Above, floor plan of Jack and Ruth Caffee's Lustron House. Lustron manufactures only the one model shown

## The slip cover and I

[Continued from page 123]

some miracle they really were going to turn into a slip cover. That was just the beginning of the job, however. A good part of making a slip cover consists of standing on your head or crouching on your knees with pins in your mouth. Every seam has to be pinned tight, and those that are being finished with welting or trimming have to have the trimming pinned in—all done, by the way, on the wrong side of the material. I did do one thing the easy way. I bought ready-made welting—in a plain green.

Old hands at slip-cover making, they tell me, stitch up their covers along the pin line, without stopping to baste. But I was no old hand. I basted every seam. It took extra time, but I'm glad I did it, because I was able to turn the cover over and see exactly how it would look and fit before I stitched it on the machine. I discovered one or two places that puckered and bulged. At this stage of the game it was easy to rip and rebaste.

The pattern directions said to sew the seams with something called a cording foot in order to stitch close to the welting. A picture of it came with the directions, thank goodness, so I rummaged in the spare-parts box of the machine—I'd borrowed my cousin's portable—and found the thing, with only one prong to hold the fabric as you stitch. As a matter of fact, if it hadn't been for the pictures and diagrams in the pattern directions, I probably wouldn't be bragging about my handiwork, because when I got to putting the fasteners in the back placket the printed word was not enough. I needed pictures. The sketches helped me over the rough places.

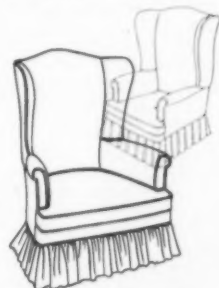
### To buy LIVING's Advance Patterns†

LIVING's Advance Decorator Patterns may be purchased at leading stores in your city. Or enclose price of pattern and order by mail from the Advance Pattern Company, Dept. M. 331 East 38 Street, New York 16, N. Y. (Please make checks or money orders payable to Advance Patterns.)

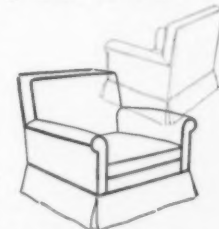
†Pat. Applied For



No. 7520. 35c. Boudoir chair with flounced skirt, loose cushion. Plain skirt also included



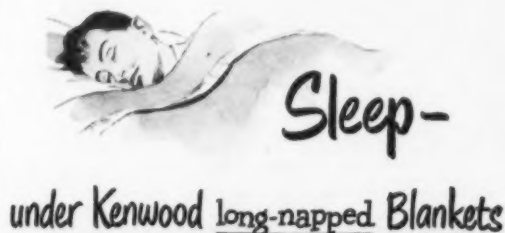
No. 7511. 35c. Wing chair with T-cushion seat, with ruffled or pleated flounce at the bottom



No. 7516. 35c. Standard Lawn chair with separate cushion and plain or ruffled skirt



No. 7527. 45c. Day bed cover can be either flounced or tailored



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## Honeymoons are chapter one

[Continued from page 86]

a B-type sleeper, the kind who dresses, breakfasts, and manages to get out of the house in a morning fog, not really showing signs of life until the day is well on its way. You, being an A-type, wake up awake, chipper and conversational, ready for action. How will you deal with this surprise? Perhaps you'll bustle about with an accompaniment of happy chatter, because you're sure he could be brighter in the morning if he really tried! But if your eye is focused on your future happiness, you'll decide that it's charming and boyish of him to be such a drowsy one, and tenderly check your own super-cheerful impulses until he is ready to cope with them.

In the psychologists' books, this big little difference calls for "habit adjustment," and that's one of the things honeymoons are for. Your Bill is by now a person with pretty definitely established ways of his own, some of which you knew and loved, others which you could not very well have anticipated. And you've acquired a way or two of your own as you've gone along. During your honeymoon, aided by the glow of your new oneness, the two of you will learn to fit those separate ways into a pattern agreeable for both. The first law of adjustment is consideration—and adjustment is *not* reform!

In your early dating days, you and Bill did a specially large evening, complete with flowers, dining out and a name band for dancing. That evening cost him plenty. You didn't know how much, and in those days you couldn't have cared less. Now you're married—maybe just three days ago—and he suggests a gala night out. Today that costly evening has a different look to you. It's mutual money that's being spent, and you might have another idea about where it should go instead of on that one more round of drinks. Will you remain a gracious and appreciative date, or will the new little wife in you get the upper hand with a reprimand for extravagance, and spoil Bill's fun—and, incidentally, yours—completely? You may always have been conservative about money, while Bill may always have been a

generous spender. Marriage hasn't changed either of you. But the tact that helped you both ignore this difference before you were married is something that you want to hang onto—or "conservative" will get the name of "prissy-pinchy" and "generous" will turn into "wasteful." This honeymoon surprise calls for "personality adjustment," and takes the same rules as habit adjustment, chiefly known as remembering the other fellow's feelings.

Another unexpected danger point, even during the earliest days of marriage, is a tendency to backslide in the build-up department. It's very tempting to take full advantage of a wife's privilege to correct a husband's actions, to take authority and let the flattery go. On your very honeymoon, you may find yourself suddenly switching from "Darling, you do handle a car with such assurance!" to "Please, *must* you drive like a maniac!" That first Sunday afternoon at home, when guests drop in to find the living-room floor littered with the innards of Bill's tool kit, resist that apologetic "I just can't get the place looking decent—he's such a putterer." You'll do lots better with what you said before the wedding, when he put your radio back into working order, "Bill can do *anything* with a set of tools!"

Strange creatures that we are, we seem to leap, by way of the marriage ceremony, from one extreme to the other, from love-is-blind overrating to now-I-can-relax underrating. It's a human foible, and one to watch out for, because it's dangerous to future happiness. The more of that admiring "Darling, you're so wonderful" attitude you carry over into marriage, the longer that honeymoon joy will last.

Bill, too, can make a large note not to make noises like a husband. If he thought it was cute of you to kick your shoes off under the table when your feet were tired, he'll do well to recall that they're still the same feet and just as tired, instead of deciding that just because you're now his wife, stocking feet are undignified. In the intimate atmosphere of your honeymoon, you

can use your spontaneous delight in one another to guide your critical tendencies into constructive, rather than destructive, channels.

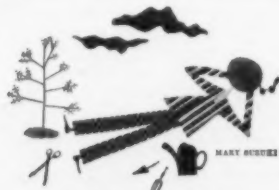
Honeymoon time can produce some totally unlooked-for conversational lulls! Before you were married, there was so much planning to talk about in the limited hours you were together, that silence just couldn't happen. Now you're together every evening, every morning, every weekend. The pressure is off and the plans are all accomplished. The two of you are alone a great deal, and you're startled to discover that you've both run out of things to say! Every wise woman knows the value of keeping quiet at times, to help create the warm close feeling of a shared silence—men welcome it. But painful conversational voids, blank and empty, are uncomfortable and separate-making. They can happen to the best of us—to the most loving and the most communicative. You would not have let them happen before you were married; a little effort on your part can prevent them from happening when you have all the time in the world. Haven't you noticed, in restaurants, the difference between couples who are obviously sweethearts, deep in eager conversation, and couples who are just as obviously married, looking bored and silent? It doesn't have to be that way. Now is your chance to talk about ideas, beliefs, feelings; to get to know the inner workings of the man you've married; to build your deepest, richest roots of companionship.

Perhaps one of the finest things a honeymoon can produce is a deft shift from your exaggerated best-foot-forward behavior of courtship days, to a more honest version of your better self, without a slump

into a best-foot-backward routine. Let's face it. While we're waiting for the let's-get-married words to be forthcoming, we're likely to be as charming, as agreeable, as cooperative as we can manage to be, no matter how painful. If Bill is a boy for ball games, we hone up on the latest scores. If he says, "Those were terrific brownies Jane served last night," we'll bake some or buy some or bust.

But what about after he's legally and officially the man we love, safely labeled "my husband"? All of a sudden, ball games bore us; we can't stand cookies with nuts in them; we're just too weary to go skating. How disillusioned can he get and still love you? If your courtship plumage has been too brightly dyed, so that it's just not humanly possible to deliver consistently on all the things he thought you were, for heaven's sake, taper off the dye job gently. The old story of the man who spent his wedding night in the dresser drawer after his bride had removed her hair, her teeth, her glass eye and her wooden leg and put them all in the bureau, has a bitter undertone. Your husband married you because of the kind of person you seemed to be; he deserves to keep a share of his illusions. Hang on to the things you thought you had in common, throughout and beyond your honeymoon.

Last winter, at a ski lodge, there was a couple who brought this article to a boil. The gal was a prime example of how not to behave on a honeymoon, and while she did so many things wrong that she seems almost unbelievable, it was rather tragic to see her laying the groundwork for a divorce during the first weeks of her marriage. In front of the fire, after skiing, someone said, "What wonderful red hair you



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husband has!" Katherine's remark was, "Oh, he'll probably lose it all. His father is terribly bald." Johnny eyed her and said nothing. At the skating pond, Johnny said, "Come on, Kit, let's skate in waltz time, the way we did at the roller rink." "I don't feel like it," replied Kit. "Aw, Kit, you know we skate fine together, come on." "No, you go ahead and skate by yourself. I'm not in the mood." An attractive girl skated over and said, "I'll waltz with you, Johnny." They took a turn or two, after he had cast a pleading glance at Kit. Next thing we knew, a sulky Kit with hurt feelings (wasn't her husband skating with another woman on their honeymoon!) stamped away over the snow to brood in their room. Later that day, she said to a group, "That Johnny! He irritates me more than anyone in the world. It takes him hours to get dressed in the morning. How can anybody be such a slowpoke!" Johnny smiled weakly and miserably. Our Katherine, as you have surely noted, was wrong on three counts: tearing down instead of building up; rejecting her husband's affectionate attentions and then getting absurdly jealous; making no allowance whatsoever for his individual personal habits. She made all the mistakes, but anyone might make any one of them.

The keep-your-man-guessing attitude that added zest to the pre-nuptial chase can be revised downward after the knot is tied. Coy games have served their purpose, and may be dispensed with. Now that you're really his wife, he needs to feel sure with you, not to wonder whether or not he can get you or hold you. There's a fine line of difference between giving him that proud feeling of security, and just plain settling down to being taken for granted. It's something of a trick, too, to avoid smothering him with your adoration or demanding so constant a show of his affection that he finds it tiresome. You must have learned by now just how he feels about this emotional display business, and you can guide your own conduct accordingly. Actually, we all need reassurance as to our really being

loved, and because we're all terrified of being thought corny, we've pretty well buried the technique of letting the other person know how loved he or she is. Love flourishes on love, and your marriage entitles you to that greatest of satisfactions, the free expression of your togetherness. You don't have to play hard-to-get in order to hold one another's interest. Now you belong together, and the more ways in which you express that mutuality, the happier pattern you build for the future.

The physical consummation of your love is a major experience that will influence the rest of your life together. It is so important that this most intimate phase of married life be properly adjusted, that sociologists, psychologists and many educators and liberal clergymen agree that premarital sex education, based on professional advice and selected reading, is a must for proper marriage preparation. Contrary to some popular prejudice, the bride who has made a wholesome study of the sexual facts of life, through talks with doctors, ministers and marriage counselors and through information supplied by books, loses none of her purity—and is far better equipped to live harmoniously in a state of marriage. A successful married sex life is not a guarantee written into the marriage contract; on the contrary, it requires knowledge, understanding and patience. Your honeymoon provides the perfect background for beginning this aspect of your life together, when affection, consideration and tenderness are at their peak.

You may be so in love, so completely enchanted at the very idea of being together in marriage, so sure that unadulterated bliss is your special lot, that all these warning notes may sound sour and dissonant. They are not meant to disenchant you. Rather are they meant to urge you to work at making your honeymoon days the sweetest of beginnings. For these days can, above all, set the cornerstone for the sound and sturdy structure that a truly happy marriage can be.

Happy honeymooning!



[Continued from page 8]

Closets



Closet corral

Don't hide your belts in the closet. Hang them there. Marjorie Batty, Rockville, Indiana, suggests corraling them all on one hanger, as follows: Screw a series of little hooks—the kind on which you hang tescups—into the bottom of a wooden coat hanger. Paint the hanger to match your closet accessories. When dry, hang the belts up by their buckles.

Sinks



Dryer-upper

Flat linoleum counters next to the sink can get as humpy as the Himalayas, if the water isn't drained off the counter after every dishwashing. Mrs. Alan Beerbower, of Baltimore, Maryland, found that a cloth wasn't always a good wiper, experimented with a short-handled rubber squeegee, reports that it works like a charm. Or use a windshield wiper; it also turns the tide.

Food



Candle warmer

Hot news for the table: To keep coffee, casseroles, rarebits or gravies hot, try a candle warmer. It's a chrome raised grill beneath which burns a squat wax candle. The candle gives off enough heat to keep the food warm until you and the family get around to having a second helping. At most stores. Silex, \$2.95.

Electricity



Shocking news

The Amerline Safety Cap, a transparent plug to fit into wall sockets, is designed to make sure that the junior explorer in your household won't explore the electric wiring. This little cap will prevent him from inserting wires, hairpins, pencils, et cetera, into electric outlets. This gadget has saved many an intrepid toddler from the shock of his life. Five cents anywhere.

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## Falling for spring

[Continued from page 138]

you won't wind up putting orange-red tulips near a rose-pink azalea. Another tip: plant bulbs of one kind together. This not only gives you a chance to naturalize them—plant them to look as if they just grew—but it makes the actual planting easier, since they'll all have the same requirements. And if there should be any failures due to improper drainage or forays by mice or rabbits, you will know it, and take the proper precautions next season.

Appealing as it probably seems to have crocuses growing in the lawn, don't try it. The lawn mower is likely to snip off some of the foliage; if it doesn't, you'll have a lawn spotted with clumps of tall grass and yellowing foliage that can't be concealed. A dozen bulbs or more, planted in groups, give the feeling of spring.

Since they're the first sign of the season, put the earliest bulbs of all where you'll be able to see them from the house. Snowdrops can be counted on to poke up through the snow almost before you've had a chance to clean up the New Year's Eve confetti. Snowflakes and winter aconite are two more that belong near the house, or at least where they can be seen from the windows. Chionodoxas in yellow and white, and squills, the early blooming scillas, in bright blue and white, are especially good along a path, with some crocuses planted near-by. Spring meadow saffron, with rose-purple, crocus-like flowers, is another of the early bulbs not to miss out on, and so is the grape hyacinth, ideal in a rock garden but fine anywhere. In April and May you can rely on daffodils and tulips for spring color. Speaking of tulips, you can have a choice this year of anything from the 30"-stemmed Breeder tulips to the early varieties of *T. Kaufmanniana*, with stems so short and flowers so large and brilliant that they look like over-anxious water lilies. And they bloom about two weeks sooner than most of the other early tulips. Save space for them in the border beside a path or along the house. If you already have evergreens or shrubs there, so much the better.

Good drainage is just about the only bulb "must." The average garden soil is adequate, but if yours is heavy and clay-like, dig the area to be planted 18" deep. Remove the top 8", set it aside, and dig the remaining 10" to break up the clods. Over this spread a layer of coal cinders or coarse gravel as drainage material. Replace the top soil and add a generous amount of peat and humus. Bulbs thrive on this.

The use of fresh manure is just about the only bulb "don't." If you're planting in an area that hasn't been fertilized for several years, add a good commercial fertilizer, which you can get where you order the bulbs, and follow the directions on the package. If the soil is very acid, add lime—about 10 pounds to 100 square feet. You can be safe in assuming it's needed if rhododendrons,



azaleas, mountain laurel or blueberries grow naturally in your neck of the woods.

Now for the planting. There are two ways to go about it. One is to remove several inches of top soil in the garden bed, place the bulbs in position at the proper depth and distance apart (always with the pointed end up), then replace the soil. The other way is to plant the bulbs in individual holes. In this case the hole must be wide enough at the bottom so the base of the bulb rests firmly on the ground. Use a broad trowel to dig the hole or, if the ground is soft, use a blunt stick. There's a trick in placing bulbs to make them look informal and natural when they come up. Throw a handful of one kind on the ground, then plant them where they fall. Planting in clumps like this keeps the colors massed for an effective display.

Then you can build the rest of the garden around the bulbs. *Now see why you need a chart?*

Sprinkle the newly planted bed gently but thoroughly with the garden hose. This starts the bulbs growing within a few hours after planting. The sooner they start the better, because they must be established before frost if they're to come up early in the spring. Strange as it may seem, the frost won't kill them off. It acts instead as a deep freeze, preserving them in a state of dormancy until spring, when they start to grow again, this time from the tops as well, putting out leaves.

If you live in an area where winters normally are mild until December, a winter mulch usually is needed. If the winters are cold and frost sets in early, a mulch is not so necessary, except for daffodils and hyacinths. Tulips usually can get by without covering. Now here comes one more "don't." Don't put the mulch on until the ground is well frozen. The whole purpose of using it is to keep the cold in, to prevent alternate freezing and thawing from shifting the bulbs toward the surface where they might start into premature growth. Another reason for putting the mulch on after the ground is frozen is that it is far less appealing as a home, complete with well-stocked larder, for mice and rabbits. However, they aren't likely to bother any but the tulip bulbs. If the neighbors complained of them last year, though, take the precaution of planting the tulips in open-top wire mesh boxes made of 1/4" wire mesh cut to the proper size. You can get the mesh at any hardware store. All you have to do is to fold up the sides to make the box.

The best mulching materials are peat moss, leaf mold or leaves. They're dry enough not to get soggy and heavy, yet not so light that they will blow away. Remove the mulch next spring when the bulbs begin to show the first sign of growth above ground. Cultivate lightly around them.

Now get out the pad and sharpen your pencil. Let's get on with the chart and the order form. Use the following list as your guide.

### Snowdrop

(Galanthus)

|                   |       |
|-------------------|-------|
| <b>G. Nivalis</b> | White |
| <b>G. Elwesii</b> | White |
| Planting depth    | 2-4"  |
| Distance apart    | 3"    |

### Snowflake

(Lewcojum)

|                  |       |
|------------------|-------|
| <b>L. Vernum</b> | White |
| Planting depth   | 3"    |
| Distance apart   | 3"    |

Good in rock gardens,  
under trees, shrubs

### Chionodoxa

|                     |             |
|---------------------|-------------|
| <b>C. Luciliae</b>  | Blue, white |
| <b>C. Sardensis</b> | Deep blue   |
| Planting depth      | 2-4"        |
| Distance apart      | 3"          |

Good with arabis in  
the herbaceous  
border

### Hyacinth

(Hyacinthus)

| Variety                                        | Type                 |
|------------------------------------------------|----------------------|
| <b>King of the Blues</b><br>Queen of the Blues | <b>Single Blue</b>   |
| <b>La Grandesse</b>                            | <b>Single White</b>  |
| <b>Queen of Pinks</b>                          | <b>Single Pink</b>   |
| <b>La Victoire</b>                             | <b>Single Red</b>    |
| <b>King of Yellows</b>                         | <b>Single Yellow</b> |
| Planting depth                                 | 4"                   |
| Distance apart                                 | 6"                   |

### Try these for early spring color

Good under dogwood,  
magnolia, forsythia

### Scilla

|                    |      |
|--------------------|------|
| <b>S. Sibirica</b> | Blue |
| <b>S. Bifolia</b>  | Blue |
| Planting depth     | 3"   |
| Distance apart     | 3"   |

Good in rock gardens,  
under trees, shrubs

### Grape Hyacinth

(Muscari)

|                      |             |
|----------------------|-------------|
| <b>M. Armeniacum</b> | Deep blue   |
| <b>M. Botryoides</b> | Blue, white |
| Planting depth       | 2-4"        |
| Distance apart       | 3"          |

Good under shrub-  
bery, with magnolia  
and spirea

### Daffodil

(Narcissus)

| Variety                                | Type               |
|----------------------------------------|--------------------|
| <b>February Gold,</b><br>yellow        | <b>Cyclamineus</b> |
| <b>Magnificence,</b><br>yellow         |                    |
| <b>Mulatto,</b><br>pale yellow         |                    |
| <b>Jeffa,</b> bicolor<br>yellow, white | <b>Trumpet</b>     |
| <b>Alice Knights,</b><br>white         |                    |
| <b>St. Ives,</b><br>orange-red         |                    |
| <b>Sir Watkin,</b><br>yellow cup       |                    |
| <b>Pepper,</b><br>orange cup           | <b>Large Cup</b>   |
| <b>White Nile,</b><br>white            |                    |
| Planting depth                         | 5"                 |
| Distance apart                         | 8" (approx.)       |

Good in rock gardens,  
along paths,  
in flower borders

### Crocus

|                    |        |
|--------------------|--------|
| <b>C. Imperati</b> | Yellow |
| Planting depth     | 2-4"   |
| Distance apart     | 3"     |

(Any of the species  
and varieties)

Good in clumps by  
evergreens, in  
special beds

### Tulip

(Tulipa)

| Variety                                                                                                                                                                                                                                             | Type                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
| <b>De Wet,</b> orange<br><b>Pink Beauty,</b> pink<br><b>Rising Sun,</b> yellow<br><b>Couleur</b><br><b>Cardinal,</b> red                                                                                                                            | <b>Single Early</b>          |
| <b>Peach Blossom,</b> pink-rose<br><b>Scarlet Carnival,</b> scarlet<br><b>Dante,</b> red<br><b>Boule de Neige,</b> white                                                                                                                            | <b>Double Early</b>          |
| <b>Caesar Franck,</b> yellow,<br>orange anthers<br><b>Elliott,</b> white;<br>red reverse<br><b>The First,</b> canary yellow,<br>golden anthers<br><b>Gaiety,</b> cream,<br>ruby stripes on<br>reverse of petals<br><b>Scarlet Elegance,</b> scarlet | <b>T. Kaufman-<br/>niana</b> |
| <b>Cantate,</b> orange-<br>red princeps,<br>flame                                                                                                                                                                                                   | <b>T. Fosteriana</b>         |
| <b>Cardinal</b><br><b>Manning,</b> bronze-purple<br><b>Louis XIV,</b> gold, purple<br><b>Cherbourg,</b> gold, copper<br><b>Indian Chief,</b> red-copper                                                                                             | <b>Breeder</b>               |
| Planting depth                                                                                                                                                                                                                                      | 4-7"                         |
| Distance apart                                                                                                                                                                                                                                      | 5"                           |



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This cabinet consists of two cube modules mounted on a base. Each unit costs about \$6 to make. The total cost: \$19



This dining-table is made in two halves, each part standing on its own feet, and, like the chairs, demountable. An extension leaf can be added if one wants the table to be larger

PHOTOGRAPHS BY ALFREDO VALENTE  
PATENTED BY ART BRENNER

## Be a pretty housewife

[Continued from page 142]

ning a fluff of fake bangs into the turban's front.

One basic posture exercise lets you do your housework *while* you improve your figure. This is it: Place feet four inches apart, parallel; hug the floor with your toes to better your balance and strengthen arches; let knees be flexible. Pull in your stomach, push pelvis down and forward. Find your wishbone—the fork in the breast—put your finger in the tender spot and *lift* the chest from there. Don't hold your breath to do this and don't throw your shoulders back. Relax them and they will fall into their proper position. Pull your neck back from the seventh vertebra and keep your chin up.

Further about fingers and figures, too. Use your posture exercise while you curvy the dinner dishes. Don't slope or sag against the sink, but keep your back straight as a drum major's. Sink too low? Then use a dishpan on a higher surface, maybe the drainboard or the kitchen table. Wear comfortably loose rubber gloves for unavoidable violent scouring and preclude unnecessary ditto by soaking all cooking utensils immediately, instead of letting foody scraps harden stubbornly while you dine. Use beforehand lotion for kind protection from general watery chores, when rubber gloves aren't being used. Mild soap or detergent for dishwashing is another hand-saver; so is a little dish mop, for it gives your overworked right hand a chance to stay dry. Hand lotion belongs permanently on the drainboard or kitchen shelf, so you'll remember to use it every time you dry your hands.

Keeping your nail polish chipless and smooth is a matter of a minute, depends wholly on your choice of that minute. *Before* toil and trouble can wear through your lovely manicure, cover each nail completely with a thick, quick swab of topcoat or clear colorless polish. About three times a week does it for most, but even once a day isn't much to ask of your time, since it's quicker than a whole fresh start with new polish.

Whether you stand or sit to iron that monumental pile of shirts, keep your posture good. It not only helps your figure, but saves

energy, too. You don't want to be a dutiful, weary wreck when your man comes home, and he doesn't want to hear what a hard day you had—your job's to cluck-cluck sympathetically about his. And one of the quickest revivers (five minutes, merely) after a long siege with the ironing board is to prop it against a chair and yourself upon it, feet up. You'll get up feeling fresher than an organdy ruffle.

A face treatment takes no extra time. Have it while you housework. A heavy cloak of cream to soak into your skin, its surface to protect against dirt and dust. A fifteen-minute lie-down, on bed or on that old ironing board, with a fragrant cream mask will make a party girl of you in just that time. Your curls can carry on with a hot-oil treatment all morning, preparatory to a shampoo. And if you set your curls once in a while with cologne, times when you can't manage a shampoo, you'll avoid any possibility of the kitchen aura that can attach itself to hair.

Finally, do the one exercise that's guaranteed to work wonders all the days of your life, keeps your figure forever tidy. It requires only one simple motion—pushing yourself away from the table when that maple walnut layer cake beckons you to cut yourself another slice.

Stick with these rules, little housekeeper, work out others of your own, and your loving spouse can forever consider you the prettiest girl in America.



CURTIS WOODBURN

# How to recover from your vacation

[Continued from page 141]

is on you and before you've had a chance to slip back into your tried-and-true rut.

Just as the return from your vacation provides a unique chance to get away from your life and see what it really looks like, so does it give you a wonderful opportunity to examine the place you're living in. For the first time perhaps in years, you'll be seeing your home with fresh eyes. Your impressions, unsoftened by habitude, will be those of a visitor to your house. If your sofa presents a beat-up facade to the world, that's the way you'll see it in that first flash as you come through the doorway, with no romantic memories of shining hours of courtship to make excuses for it in your mind's eye. Should your bedside lamps be dinky, they'll look dinky—and no nonsense about what bargains they were when you bought them four years ago.

Then's when to haul off, while you're abuzz with solar synthetic energy. You've seen the colors of the Caribbean, perhaps, and how do those drab draperies look to you now? With the deep blue and dazzling silver of Lake Louise in your eyes, do you still think those faded rugs can be made to do for a few years more?

Get to work now and you'll set up a wonderfully unvicious circle. With your fresh approach, you'll get things done in a hurry. The results of your first efforts will, in turn, generate new enthusiasms, until even your best friends won't know your house any more—and won't they be glad.

Grab paper and pencil and take a quick inventory, while you're still good and disatisfied with what you see. How about a good paint job—once all over lightly? So what if your landlord won't have it painted for you? Aren't you full of muscles from hiking all over Yellowstone Park? Or how about painting one or two walls a deep sea-green blue, to remind you of your cruise, or a burnt Sienna tone, reminiscent of the Rockies at sunset. Newest in fall decorating colors are the burnt orange and apricot shades, the deep purples and pale lilacs. For samplings of both, see *LIVING'S Rooms for Ex-*

*pression*, pages 88 to 97. If you've been lolling in Bermuda, you may have bought some of those famous Bermuda cotton-string rugs, the kind that come in large squares, ready to be sewn together. Using them is a cheap way to get a luxury look into a bedroom or living-room. But even if you didn't vacation in Bermuda, you can still play tourist in the rug department of the nearest furniture store. You'll find plenty of string rugs there, and in all colors.

Having achieved some brand-new wall colorings and possibly some new color underfoot, you may be dismayed as your draperies and slip covers do a fade-out before your eyes. This is all a matter of contrast and comparison. A dye job will give them a new lease on life. Or if you don't want to go through the Rit routine, you can sew contrasting material along the hems and borders of the draperies, where the sun has faded or discolored them. For instance, sew checked red-and-white gingham borders on white draperies, or dark-green trimming on chaise, or black-and-yellow zebra stripes on yellow.

As you gaze around the room with a cold, objective eye, you may be confronted with a scratched table top or two. The least of the bangs and bruises can be made to disappear if brushed lightly with iodine and given a quick rubdown with wax or polish. The tops of really scarred tables can be painted or covered with a chintz, check, or plain fabric that matches or harmonizes with the rest of the color scheme.

If your chairs and sofa have a beat-up, downcast appearance, now is the time to turn your hand

to those slip covers you've always wanted. Making them yourself can be your major return-to-the-city project. If you haven't a sewing machine, you can rent one. Paper patterns (see page 122) make it an easy chore to fit your furniture.

If your present covers are getting threadbare around the arms, make arm covers of contrasting fabric to tie on over the old ones. And to pull the job together, put a matching ruffle around the bottom of the chair or sofa.

If your studio couch cover is in good condition, but the ruffles and pleats around the bottom droop and will not snap back into shape with washing and ironing, try giving the whole couch a new look by building a plywood frame around the base. The frame should be made just high enough to conceal the top edge of the old ruffles. Stretch new fabric (in some color to contrast with the old) over the frame and fasten the fabric down snugly with upholstery tacks. The solid base of color will give a trim, tailored effect.

But while you're dreaming up these decorating doings on paper and giving your surroundings the cynical eye, what about the pile of things you brought back from your trip? There you are with a suitcase wadded with soiled denims and jodhpurs, jammed with sea shells, rolls of film, wish-you-were-here cards (which you never sent) and an assortment of tourist attractions, ranging from Indian baskets you don't want to cigarette lighters that won't work.

If you've been on a motor trip, you've undoubtedly returned with enough maps to guide a new Lewis and Clark Expedition. These dog-eared mementos of Sunoco, Ethyl and Hi-Octane aren't as sorry as they appear at first sight. They make cheerful reminders of a happy holiday when pasted down and shellacked over a card-table top, or on a folding screen, or around a wastepaper basket.

One friend of mine collected all his road maps, traced his travel route in red ink and pasted the maps on a screen. And against this "open road" background he mounted photographs of scenes he had snapped along the way.

This year he shellacked all his baggage labels to the panels of the door of his den and mounted his enlarged snapshots on heavy colored cardboard in a continuous border around the door molding. All this was temporary decoration, to give his friends something to talk about. Next year he'll take another trip and have another idea.

Paper match books are another thing that you're bound to pick up without even trying. One acquaintance of mine collects them everywhere and drops them into a big glass bowl on her coffee-table. Whenever she has people in for tea, "Joe's Drive-in, Yuma," "Chicken in the Rough, Wilshire Boulevard," the "Brown Derby, Hollywood" always start her guests off on a long train of reminiscences, which eventually end with a lot of questions about her vacation (which is the whole point, anyway).

You may have spent your two-weeks-with-pay in the role of a big nature lover (or loafer), and so you've returned from the seashore leaking shells and samples of sand; or you've come down from the mountains, your baggage heavy with souvenir pebbles and rattling like a dump truck.

Maybe you were sea-shelling on a West Indian beach and have carted home an armful of huge conch shells. If so, have one of the largest wired for a lamp base and top it with a pale-blue linen shade (the shade could be the dime-store, paper variety which you ingeniously cover yourself). Or plant the medium-sized shells with ivy, and pierce the smaller ones for curtain pulls, to use against sea-green draperies.

As for the box of sand you brought back from Sandy Hook or Waikiki, pour it into one of the tallest, narrowest water tumblers you can find. Seal the top with paraffin, so the sand can't spill out, and paint on the glass with a bold hand, "I was there" or "Summer '48, Waikiki." It makes a good doorstep—and a conversation-starter. It leads to question-like "What's that?" and from there on you take over and go into a when-I-was-on-my-vacation rou-



tine. The pebbles and stones that have been rattling around in your suitcase can come out, too, and stand (neatly labeled as to where and when you found 'em) as a temporary exhibit on the bottom shelf of your glass coffee-table or whatnot.

One acquaintance of mine who always spends a month in the Maine woods returns each September with three or four spruce tree seedlings—about six inches of struggling young tree—which he nourishes along indoors until around December twenty-fifth. By that time his trees are all of an inch taller and he trims them with tinzel and gives them away as Christmas presents. All of which leads to much teasing, however. From September to December his family contemptuously refer to the living-room as the "nursery" or "Pinkus Pines." And one year when some of his seedlings died, it was the cause of ungenerous rejoicing among his friends. He received three nasty cards of condolence.

After returning from the great out-of-doors, the great indoors will seem less appalling if you use up some of that vacation vigor in planning your next spring's garden. At least you can start your ideas blooming on paper, if not elsewhere. See *Falling for Spring*, page 138. And then, too, around this month, it's time to do odd jobs, such as bringing in your vinca minor, ivy, trailing euonymus, geranium and begonia plants for indoor planting. It's time, too, to get the last bit of bucket and brush work done outside before winter sets in, time to give the picket fence a Tom Sawyer touch, or to take the sectional bookcase or your plant stands out into the back yard for a pre-winter paint job.

If you've classed yourself as a traveling gourmet rather than a nature vacationer, your travels should have provided you with an even greater stimulus for tackling new recipes. And since you're impressing your friends with your new look in the home, you'll want to follow through by serving them something they won't find at every cocktail party and dinner in

town — something new you've learned on your trip.

The bar will feature rum and banana or pineapple cordials, if you've been to Havana — where you might also have learned the trick of brightening up your pancakes by pouring the cordial over them in lieu of syrup.

Your notebook should be bulging with Gallic recipes on your return from France, French Canada or New Orleans. From Mexico or the West Indies you should have picked up a lot of notions concerning chili, enchilada and tacos. Or, contrariwise, if you've been to New England you should know all about what a Sunday brunch can be when it's composed of baked beans, fish cakes and Boston brown bread. If you really want to show off, you can write some of your recipes out in a bold hand around and around your kitchen wall, or gather together all the recipes from your travels and type them up neatly in notebooks to give away to your friends at Christmas.

If you've been dude-ranching in the Southwest, you may have brought back a mess of handmade pottery and Indian mats, stuff that looked wonderful at the Indian trading post, where you felt like Tonto and the Lone Ranger. But at home in your living-room, in the company of Mengel Module, it looks about as much at home as a squaw at a cocktail party.

So whick the Indian life out of the living-room and into the kitchen, and hang the pottery above the kitchen stove, alone or with your shiny copper pots and pans. Give your kitchen a few touches of Indian red and sun yellow. Hang some of the colored mats on the wall or use them to cover the kitchen table. And put that homeless Indian rug down on the kitchen floor, too.

The woven sweet-grass basket you've lugged home from the Carolinas can be hung up in your kitchen window as a "bill basket," your catchall for the gas, electric and grocery bills. A reminder that the woman always pays.

Now if you're really a sucker for remembrance of things past, you'll find yourself with a lot of

souvenirs, things like shiny satin pillows inscribed with "Mother," "Sweetheart," "Welcome to Lake Wanatonska," and (ironically) "There's no place like home." Or your travel treasure trove will include such beauties as bronze ash trays (they glow in the dark), leather (really ersatz cardboard) key rings, "mahogany" tie racks — all brilliantly embossed in memory of cities and states. If this is so, you might as well gather all

your souvenirs together and build yourself a chamber of horrors—a display shelf to show them off. Frankly admit your fetish and let your friends exclaim fendishly over your bad taste.

Wherever you've been and whatever you've brought home (provided it's not poison ivy), you should be coming back fairly bursting with a desire to do new things you've learned on your trip.

## Our cover artists

Projecting Planes



JACK RUPPEL

### Contemporary

Irene Rice Pereira is Boston-born but a New Yorker by choice. She studied in Italy and Paris, taught painting and design in New York. Her first solo show came in 1933, and since then her name and her work have become increasingly well known. Her *Projecting Planes* is on page 99.



Irene Rice Pereira

Still life with wild strawberries



Raphaelle Peale

### Federal

Raphaelle Peale, 1774-1824, sprang from a family of painters. His father, Charles, his uncle, James, and his two younger brothers, Rubens and Rembrandt, and his three nieces were all artists. Their influence upon American art was so great that a whole "Peale style" developed in still-life. See *Still Life with Wild Strawberries*, p. 125.





## Your guide to this issue

[Continued from preceding page]

### Floor covering

Marbled linoleum—Sloane-Blabon

Free-shaped cotton-tufted loop rug, exclusively ours—Aldon Rug Mills, Inc.

### Wall covering

Striped wallpaper—Thomas Strahan Co.

Paint, Womover—Dutch Boy, National Lead Co.

### Accessories

Sterling silver tableware, King Richard pattern, sterling tea set and all other silver; see detail of silver below—Towle Manufacturing Co.

China, Crimson Bramble pattern: dinner plates, triple tray, oval bread tray, plates on wall—Josiah Wedgwood & Sons, Inc.

Silver-plated chafing dish—Maxwell Phillip Co.

Irish linen cloth, linen napkins—Elmer P. Goldsmith

Red glassware on marble-topped sideboard—F. Pavel & Co.

### GUEST ROOM-STUDY

pages 96 and 97

### Fabrics

Karlstadt print, approximately \$3.98 a yard, exclusively ours; orange sailcloth, approximately \$1.95 a yard; brown Stria, approximately \$4.98 a yard—Barret Textile Corp.

Moss fringe, cushion trimming—Consolidated Trimming Corp.

### Furniture

Furniture—Habitat Shops, Inc.

Mattress and box spring unit on legs—National Mattress Co.

Minipiano, exclusively lacquered for MILLE'S LIVING—Hardman, Peck & Co.

### Floor covering

Rug—The Klearflax Linen Looms, Inc.

### Wall covering

Paint—Sherwin-Williams

### Accessories

Brass desk lamp and ceiling fixtures—Radiant Lighting

Gooseneck lamp—Kurt Versen Co.

Jugtown Beer Set: pitcher, mug and cookie jar—The Burkarts

Blue glass accessories, All Souls' candlesticks, Mexican pottery plates, pottery mug—Fred Leighton, Inc.

Brass wall candle sconces—Art Colony Industries

Brass flower boxes—Lipper & Mann

Copper letter box—Henry W. Longfellow Studio

Brass wall clock—Gebhart Manufacturing Co.

Portable typewriter—Royal Typewriter Company, Inc.

### BEDROOM

pages 94 and 95

### Fabrics

Draperies, Catalpa floral print, exclusively ours, approximately \$2.25 a yard—Nashua Mills

White organdy curtains, organdy spread—Shapiro & Son

### Furniture

Double bed, night tables, dressing table (all White Provincial group)—Morgan Furniture Co.

Innerspring mattress and box spring—National Mattress Co.

Slipper chairs, upholstered with Nashua's Box Plaid, exclusively ours—Custom & Modern Upholstering Co.

### Floor covering

Rug—Cabin Crafts

### Wall covering

Paint—Martin-Senour

### Accessories

Bamboo window shades—Brunn and Berheim

Lamps, wall sconces—Edward G. Krumpke

Wall plaques, heart-shaped box—Mary Rodney

Electric clock—Fanny Morse

Candles—Will and Baumer Candle Co., Inc.

All other accessories from Beth Weissman, Inc.

### LIVING-ROOM

pages 90 and 91

### Fabrics

Draperies of Rhapsody print, approximately \$2.50 a yard—Charles Bloom, Inc.

Linings of draperies, Jen-Cel-Lite—Jensen Manufacturing Co.

### Furniture

Armchair, sofa, both upholstered in Orinoka textured fabric—S. Karpen & Bros.

Desk—Gettysburg Manufacturing Co. Coffee table—Edgewood Furniture Co.

White side chairs, made exclusively for MILLE'S LIVING—The Displays Radio-phonograph—The Magnavox Co.

### Floor covering

Lafayette broadloom—James Lees and Sons Co.

### Wall covering

Paint—Murphy Paint Division, Interchemical Corp.

### Accessories

Fireplace accessories—S. P. Skinner Co., Inc.

Pottery horse—Mary Rodney

Double-gooseneck wall lamp—General Lighting Co.

Ceramic lamp, enameled metal ash tray (on coffee-table)—A. Rosti

Work organizer, cigarette box, hook ends, portraitvue, scrapbook—American Binder Co.

## Beauty and the feast

pages 132 and 133

### KITCHEN

### Appliances

Sink, cabinets—Youngstown Kitchen, Mullins Manufacturing Co.

Refrigerator, gas range—Norge Division, Borg-Warner Corp.

### Floor covering

Linoleum—Armstrong Cork Co.

### Fabric

Green Ballroom glazed chintz—Patterson Fabrics, Inc.

### Wall covering

Balloons cut out of wallpaper—Piazza Prints, Wallpaper Division, Patterson Fabrics, Inc.

Paint—Murphy Paint Division of Interchemical Corp.

### Accessories

Hamilton coffee-maker—The Silux Co.

Automatic electric toaster—General Electric Co.

Yellow pitcher, three-piece mixing bowl set, two pink casseroles, pink plates—Pfaltzgraff Pottery Co.

Light-green refrigerator dishes—Columbus Plastic Products

White radio—Motorola-New York, Inc.

Fluorescent fixtures—Lightolier

White wire rack—Wire Frame Shop

Flatware, salt and pepper shakers—Dirilyte Company of America

Salt, pepper and sugar shakers, on wire shelf—Hammacher Schlemmer

Balloon print—FAR Gallery

Universal mixer—Landers, Fry & Clark



Like her whole apartment, Ada's silver pattern (see *Rooms for Expression* on page 93) bespeaks her exuberance and hospitable temperament. The richness of Towle's new King Richard sterling (left) fits in with her love of elegance at home in contrast to her busy over-modern work with plastics on the job

## The facts about prefabrication

[Continued from page 113]

MYTH NO. 3. *Every pre-fab is factory-produced and delivered complete to your door.* The average "packaged" house, i.e. factory, represents less than sixty per cent of the retail cost of the house without the lot. Some of the packages run to as little as thirty-seven per cent, some to twice that, or more. The difference is consumed in work on the site. The type of job you have depends not only on the house but on the workmanship and reputation of the contractor or dealer-erector who puts it up for you.

MYTH NO. 4. *A pre-fab is a better house.* A pre-fab may or may not be better. It depends on the design, workmanship and materials that go into it, on the amount of research that went into the model and the number of kinks that remain. It can be jerry-built or sound. If you compare a pre-fab with a house erected by a reputable large-scale builder in a planned community, you may find that the traditionally-built house will be as cheap or cheaper, and as good or better.

MYTH NO. 5. *A pre-fab is a "modern" house.* Whether the house is modern or not depends on the particular design, and designs of pre-fabs vary as they do in the conventional house. Pre-fabs are designed well and badly, conservatively and stream-lined. Some of the houses look "different," particularly those made of aluminum or steel. You may like it if you get used to it. Much will depend, too, on where they are placed and whether they fit the environment. A lonely modern pre-fab may look silly on a moor, but look pretty good in a community of pre-fabs.

MYTH NO. 6. *Pre-fabs are demountable.* Some pre-fabs can be demounted and moved to another site. But experiments during the war showed that not every house that's demountable is remountable. The salvage value is small. While a good demountable house may yet be designed, it's best not to lean too much on the demountable feature. If you don't intend to have your roots in a community, buy a houseboat or a trailer, not a pre-fab.

No industry deserves more encouragement from the American

people than prefabrication; none has had more tough luck. At the turn of the century, great new corporations emerged to rationalize enterprise and turn out goods in quantity and at low cost.

But big business side-stepped the building industry. It saw more profits in finance, steel, cement, utilities and the products that go into the house than in the building of the house itself. The building industry remained in the hands of small operators, undercapitalized and disorganized, wastefully fumbling with nineteenth-century techniques in an assembly-line age.

The petty organizer of the building operation—a man who builds on the average of five or six houses a year in America—is unable to plan ahead and anticipate housing demand. He lacks the benefit of scientific organization essential for achieving low-cost production.

Big business has been just as chary of breaking into prefabrication as it was in breaking into home building. Its investments in the pre-fab industry have been experimental, not definitive. The pre-fab industry, like handicraft home building, remained in the hands of small operators.

The defense and war programs following 1940 gave the pre-fab industry its first great opportunity. Workers' housing was essential to carry out the defense and war programs. Prefabrication offered a method of quick construction with a minimum of labor.

The Government offered contracts to all prefabricating firms. The ailing pre-fab industry suddenly got a new lease on life. It turned out thousands of houses. Many of them were bad and the industry still shows the black eye it got for it. The few, temporary pre-fabs America sent to England did more to damage the reputation of American industry than all the B-29s did to enhance it. Because of all the broken promises and disappointment, the industry was contemptuously referred to as "Prewarication," and some prefabricators are desperately trying to get away from pre-fab's bad name by calling their houses "industrialized," "mass-produced" and "factory-made."

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But much was learned about techniques during the war and the program should have been continued and expanded. Instead it was abandoned the moment war ended. The industry thereupon languished again.

When demobilization brought us face to face with another housing shortage, Housing Administrator Wilson W. Wyatt, Jr., proffered prefabrication as one of the solutions. The Reconstruction Finance Corporation was authorized to lend large sums of money to pre-fabbers to enable them to tool up. Some companies tried to get on without RFC help, others gladly accepted it. Millions were advanced with virtually no security but hope and faith. The Lustron house alone has had \$15½ million of RFC loans.

Despite these Federal loans for tooling, the industry languished again. Companies could not finance the sale of the housing.

Again Uncle Sam came to the rescue. The Government was empowered to insure bank loans to finance production.

Today, the Government is in the house picture from the opening of the factory to the day the mortgage is paid off. It advances the money to get the factory started, insures loans for the production of each house, insures a mortgage at ninety per cent of the value upon completion, and, if the buyer is a veteran, will guarantee the equity money, too. With all this, the industry is again struggling mightily for survival.

About a hundred prefabricating companies busily compete for the gimmick that will revolutionize the homes we live in. Yet their total production is only 37,000 homes. Their full physical capacity is no more than about 150,000 homes this year against a total annual housing need ten times as great. The average modest plant is set to turn out about two houses a day. In an enterprise in which uniformity is the key to economy, the approach is anything but uniform. The type of manufacturing operations varies as follows:

In *pre-cutting*, all the sawing is done to measure at the factory. A home buyer picks out a plan from

a catalogue and the house shell is delivered to the site where it is assembled. The plumbing, electricity and heating are then installed as in the conventional job.

In *complete packaging*, the components of the whole house are sold and shipped so that only the land and foundation must be provided at the site.

In the *paneling method*, whole panels are built at the factory and joined at the site.

In *contract prefabrication*, companies will let out the fabrication contracts to others and simply assemble and ship the parts as a package.

Other methods include putting together whole houses in large sections and shipping them by truck. Another method is pre-casting of light concrete or pouring it into molds at the site.

Each pre-fabber usually thinks his and his alone is the best system. No one of them has so far been proved the most practical. Some companies are more than fifty years old, have produced small cabins and chicken houses for years and have now branched out into the home business. All pre-fabbers, old and young, grope for the answers that will combine low cost and good quality with mass demand for their product.

The talents of some of our top architects and industrial designers have been enlisted. Walter Gropius and Konrad Wachsmann have produced houses for the General Panel Corporation; George Fred Keck has designed a Solar house with radiant heating and plenty of window area to bring the vista to the door; William Lescaze has planned a home for the Reliance Steel Company, which is about to go into production; and Oscar Stonorov has designed a house for the William H. Harman Corporation; Holden McLaughlin and Associates designed numerous models for American Houses, which has been selling its product through contractors for years. Many others seek the magic key that will open the door to the popularly priced pre-fab, and the results have varied from dream houses to nightmares. Some await financing, some are in production,

others lie in the scrap heap of forgotten hopes.

What has prevented the industry from attaining the status of automobile assembly?

1. *Lack of capital.* No pre-fabber is set up with capitalization comparable to a Ford or General Motors. Most are small-scale and many still depend on Government loans for survival. Some big companies like U. S. Steel set up subsidiaries, but production has never gotten into high gear. The bulk of prefabrication is still done by smalltimers.

2. *Inability to finance orders.* The industry might pull through if FHA would help finance the production of the houses with the open hand which RFC has shown in financing the tooling. The law allows this, but FHA is wary and



has insured only a few initial loans. Even with FHA insurance, local bankers are not eager to lend. FHA and the banks still think production financing risky.

3. *Absence of distribution outlets.* Unable to produce in quantity, pre-fabbers had a tough time setting up distribution outlets. Reputable dealer-erectors are hard to find. Few are ready to leave conventional building for the newer and riskier product. Nor are many dealers on hand with enough cash to pay for the house packages. The pre-fabbers themselves haven't enough money to finance the dealers. It's a vicious circle that often gets to look like an eight ball.

4. *High sales costs.* To cut costs, there must be mass orders and large-scale production. To get mass orders, the price for an initial house must be fixed low enough to start mass purchase, as Kaiser-Frazer did on its new car. But again this takes large capital, able to stand the initial losses during

the marketing process. As long as there's a shortage, the pre-fabbers have a market even at high costs, but the situation will change when real competition returns.

5. *High production costs.* Lacking capital, pre-fabbers cannot easily buy in bulk from materials manufacturers. They pay the same markup and intermediate profits to materials dealers that conventional home builders do. To cut out these middleman's profits, some pre-fabbers are trying to set up their own materials agencies. But this is hardly general.

6. *Inadequacy of research.* Technical research in production and design could cut costs measurably. But the small-scale nature of the industry does not make allowances for research. Changed models cost money. This has held back correction of defects, improvement of product and achievement of the production economies that can help undercut the price of the conventional house.

7. *The nature of the home-building operation.* The automobile rolls off the assembly line and can be taken away by the customer. But the pre-fab only reduces the amount of work the owner has to do to get the roof over his head. You can't standardize negotiation for the site, clearing it, laying the foundation and planning the utilities. To do the job well, the dealers must also be builders, and if they are builders they are not too eager to limit themselves to short profits.

8. *Public squeamishness.* By and large the public is still enslaved by traditional methods and design. Pre-fabs are looked upon as gambles, particularly houses of steel, aluminum and plywood. Novelty of design, of course, isn't confined to the pre-fab, but the public still sees such housing as risky.

9. *Peculiarities of terrain.* An architect can design a house to suit a particular terrain, but a factory-made house is built for the flats. Models are as yet not varied enough to allow much choice.

10. *Shortage of materials.* The materials shortage is a headache for everybody, but for pre-fabbers particularly. The local builder may find it easier to scout around for local materials, but pre-fabbers will find difficulty in trying to fill

several thousand orders at once. Materials companies prefer to keep their local dealers better stocked. The local dealers are not too anxious to build up an industry that will compete with their regular customers.

11. *Obstructive building codes.* Many houses do not comply with the thousands of local building codes, state codes and special plumbing and electrical codes. Some of these codes are more than twenty and thirty years old and protected against change by vested interests. In other cases, the codes are designed to give better protection to the consumer.

Whatever the logic behind these codes, they emphasize the localism of home building and give the local builder the advantage in the competition. Adjustment of pattern by the pre-fabber to suit each code would require so many alternative designs that it would "de-standardize" the product and zoom the cost to where it could no longer compete.

12. *Labor troubles.* Every new house raises new complications between the crafts. There's pioneering work to be done to break down union resistance. The A. F. of L. recently resolved jurisdictional disputes for the Lustron Company, which is hopeful.

13. *High freight rates.* Freight rates are prohibitive on houses of heavy materials. The average pre-fabber is thus limited to a market within a 200-300-mile radius. Lightweight materials might extend the radius. In the meantime, the pre-fabber operates pretty much like a local dealer within a limited area.

Despite these obstacles, the industry is showing more promise than at any time in its history. In a shortage, a buyer can't afford to be too choosy, so more designs are being accepted and prejudices are being gradually dissolved. Obstructive building codes and labor opposition are proving less troublesome for the moment, as home buyers are willing to select outlying sites where those obstacles do not exist. Even the fact that prefabricated houses do not undercut conventional houses in cost is less of an obstacle, for the

demand is keen for houses of all kinds.

Ultimately, the fate of prefabrication will hang on how cheaply the house can be sold in a normal market. But whether the pre-fabbers can undercut the large conventional builders will depend on these factors:

1. Can the pre-fabbers drum up enough public interest in their product to create mass demand?
2. Assuming that they have created that mass demand, can they meet their production schedules and finance themselves?
3. Can they set up enough reputable dealers who won't gouge the public and who can keep it happy?
4. Can the industry master the techniques of scientific organization, standardization, mass purchasing at low costs and distribution that can keep cutting costs and uncover successive layers of demand as the automobile industry did?
5. Will big industry, which controls the distribution of materials, give the pre-fabbers a break by permitting them to buy materials at wholesale prices?

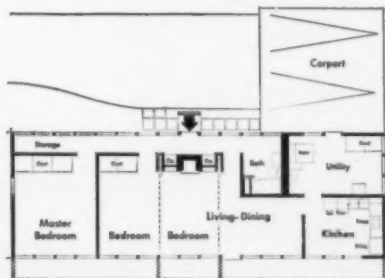
Looming in the distance is the threat of the conventional builder who has already begun to learn some of the tricks of standardization on the site. By building a thousand houses at a time, some have already been able to buy products in bulk, are pre-cutting their lumber, and organizing their labor efficiently so that ultimate sales prices have already been reduced materially. Levitt, in

Queens, near Manhattan, is outstanding.

If the biggest of these builders were ever to get together, consolidate their efforts and expand into all big cities, chain-store style, they would make a real dent in the housing problem and put the pre-fabbers to the test. But that threat isn't near.

In the end, mass production is the real answer, whether the house is fabricated at the factory or at the site. If a builder undertook to build fifty thousand houses he would automatically standardize the product to achieve economy. He would try to buy materials in wholesale lots, specify uniform sizes of doors, plumbing and other materials. More prefabrication would follow out of the need for improving techniques and cutting costs.

The industrialized house is a blessing to the American consumer in one respect, if in no other: It is putting the conventional home builder on his mettle, and the latter is looking to cut costs to meet the new threat of competition—from the pre-fabbers. The pre-fabbers, in turn, will not be able to remain in business unless they can undercut the conventional house. If, as a result of this competition, home building can emerge from its antediluvian status into the role it deserves in our economy, the American home buyer may at long last get a good house at a decent price. With fifteen million houses needed in the next decade there is enough room for everybody.



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## Marriage on my mind

[Continued from page 84]

rugged, so Mother suggested I look for an apartment. She said she'd spend a day or two in town with me every week to help keep things organized and clean.

After a month of fruitless flat-hunting, I saw an ad in the papers one morning, sent a telegram, and by noon found myself signing a lease for a two-and-one-half room apartment in the old Singer mansion in the seventies which has been converted into apartments. I went away carrying my own key to my own home and walking on air, but it wasn't long before I hit the ground again and began to ponder the situation. There I was with a limited budget and two and a half vast empty rooms. I didn't know how I'd ever fill them or make them attractive. They were rooms that could eat up a lot of furniture, a lot of fabric, fabulous yards of carpeting—but if they did, they'd more than eat up my savings. It turned out to be my friends on LIVING's staff who saved the day. They came—and saw the rooms.

First of all they asked me pertinent questions. "How much time are you going to spend at home? What do you do of an evening? What sort of setting do you want?" By the time I had searched out the answers, I knew just how to plan my apartment. I work hard all day. When I come home at night I want peace and quiet and comfort. I also like a feeling of space. I'd always had plenty of room at home, so I wouldn't want clutter and cramping. Besides, I haven't much time for housework, so the simpler the nest, the better.

With these requirements in mind, and with a carefully plotted budget firmly in mind also, we set out to do tricks. My editor-friends said let's decide about colors first. "They should be subdued and ladylike," they said, "to go with your style of looks." That suited me fine. We finally chose pink and lime as color accents to carry through the living-room, bedroom and bath. We also used gold and white wherever practicable.

I had some bedroom furniture, a rug, and some dining-room furniture of my own. The rug is egg-plant, so we painted the living-room walls the exact same color

and used white draperies as sharp contrast. My talented brother designed and built a bookcase to partition off the dining space. We put a studio couch against the bookcase, slip-covered it in lime green and used lime bolsters and big, floppy cushions of pink, white and gold. I found some pull-up slipper chairs at such a fine, low price that I could afford to splurge by covering them in antique white satin. Throughout my rooms we used inexpensive fabrics chiefly, but slipped in a few costly ma-



Bust of Carole by Eve Stockholm

terials in small quantities to strike a luxurious note.

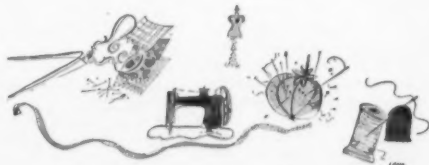
I saw my coffee-table, with an antique pedestal and a mirrored top, in an antique shop window one day when I was hurrying to a photographic sitting. I thought about it all day long while posing for a soap ad, and nearly wept when we still hadn't finished the job by six. "Tomorrow it'll be gone," I thought. But it wasn't, and it's the perfect table for my room.

To continue with the peace-and-quiet motif, we painted the bedroom walls a dark, restful green, with white woodwork and pink shutters, and used pink and purple

accents. I chose a hand-screened chintz with pink-and-white stripes and violet flowers for the windows, but to economize we used simple short swags—rather than an elaborate curtain arrangement—which required a minimum of fabric. The boudoir chairs are covered in seventy-nine-cent cotton fabric; the top of my dressing-table is done in purple felt, while the skirt is the same chintz as the window valances. Trying to avoid a fabulously expensive carpeting job, we hit on a good economy idea which still gives a lush effect. We bought a series of 3'x5' green string rugs, had them basted together and cut in a half oval. There is no rug under the bed, but it looks as though I own a walloping big round rug. My bed is covered with an inexpensive chenille spread, but I had the edges shaped and bound. I find that these little tricks make all the difference, give the plainest, most inexpensive accessories a custom-made look.

My bathroom features wonderful old pink marble fittings, and we used a polka dot plastic fabric with pink, lime and green dots to cover the old-fashioned foot tub and for a canopy over the shower curtain and as a mirror frame.

Everything was finished several months ago, and I've had time to find out that my apartment is all I hoped it would be. It's quiet, spacious and easy to keep clean. And I can take it with me. Maybe not the walls, but the furniture and the ideas will pack up and move when I do. And that's important for a girl with marriage on her mind. In other words, that's important for every bachelor girl!





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THE STYLE  
AND BEAUTY OF  
VENETIAN BLINDS  
MADE OF FLEXALUM

Flexalum Venetian blinds are made of a new material, a new concept in window treatment. They will give your room a new look, a new feeling. They are made of a material that is strong, durable, and easy to maintain. They are also very attractive and can be made to match your decor. They are a great addition to any room and will make your budget.

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